WIN! GET IN ON THE GREAT MAPEX GIVEAWAY—PAGE 160

CYRUS BOLOOKI • GET UP KIDS

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

September 2004

# Lenny Kravitz & Zoro

## Let Drums Rule!

CLARENCE PENN
JAZZ MASTER

WOODSHEDDING WITH
HORACIO "EL NEGRO" HERNANDEZ

JEAN-PAUL GASTER OF CLUTCH

THE DRUMMERS OF CIRQUE DU SOLEIL

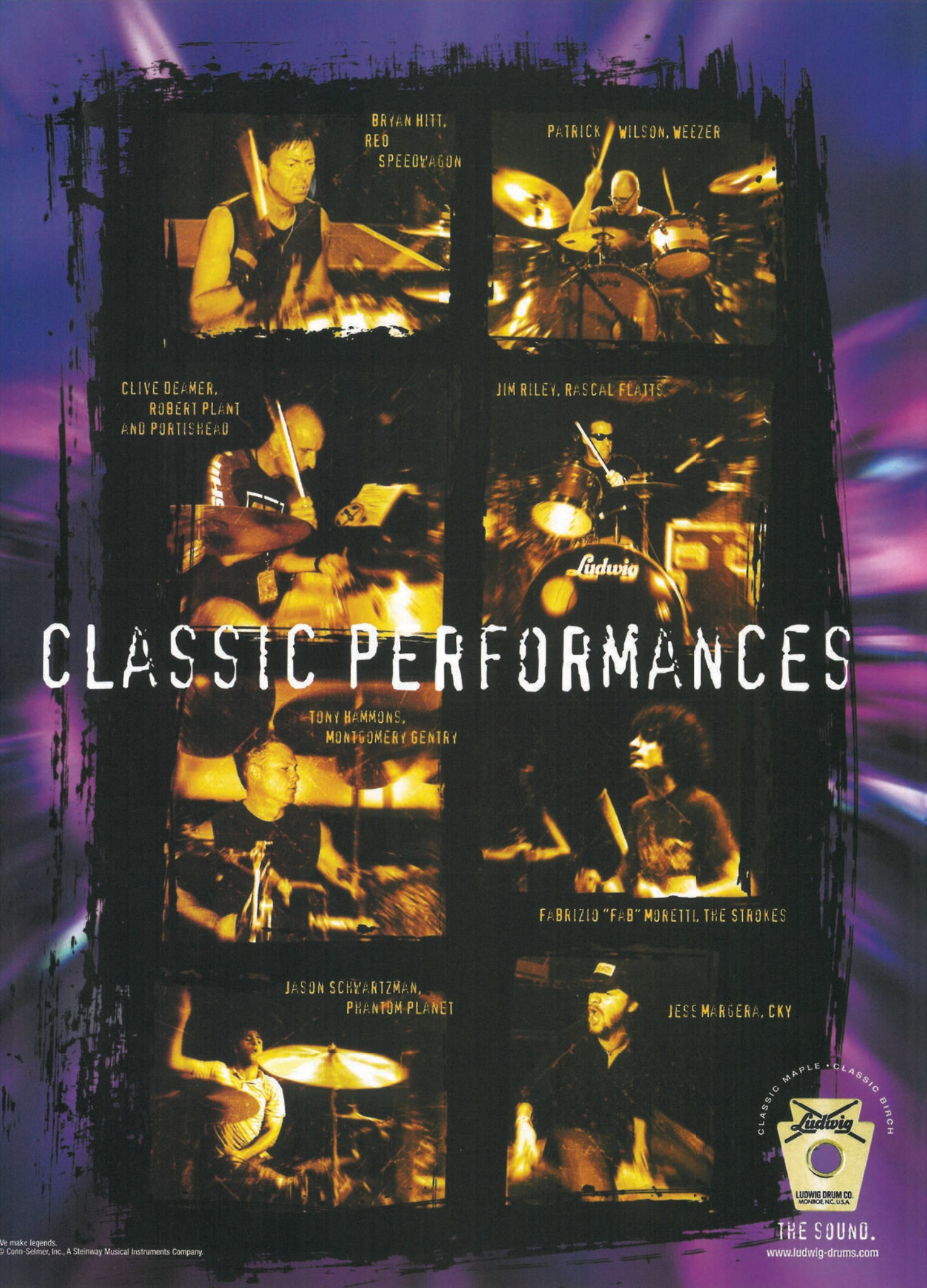
PLUS
METRIC MODULATION, LISTENING FOR OLD KS,
AND 16 ESSENTIAL TIPS FOR TEACHERS

www.moderndrummer.com

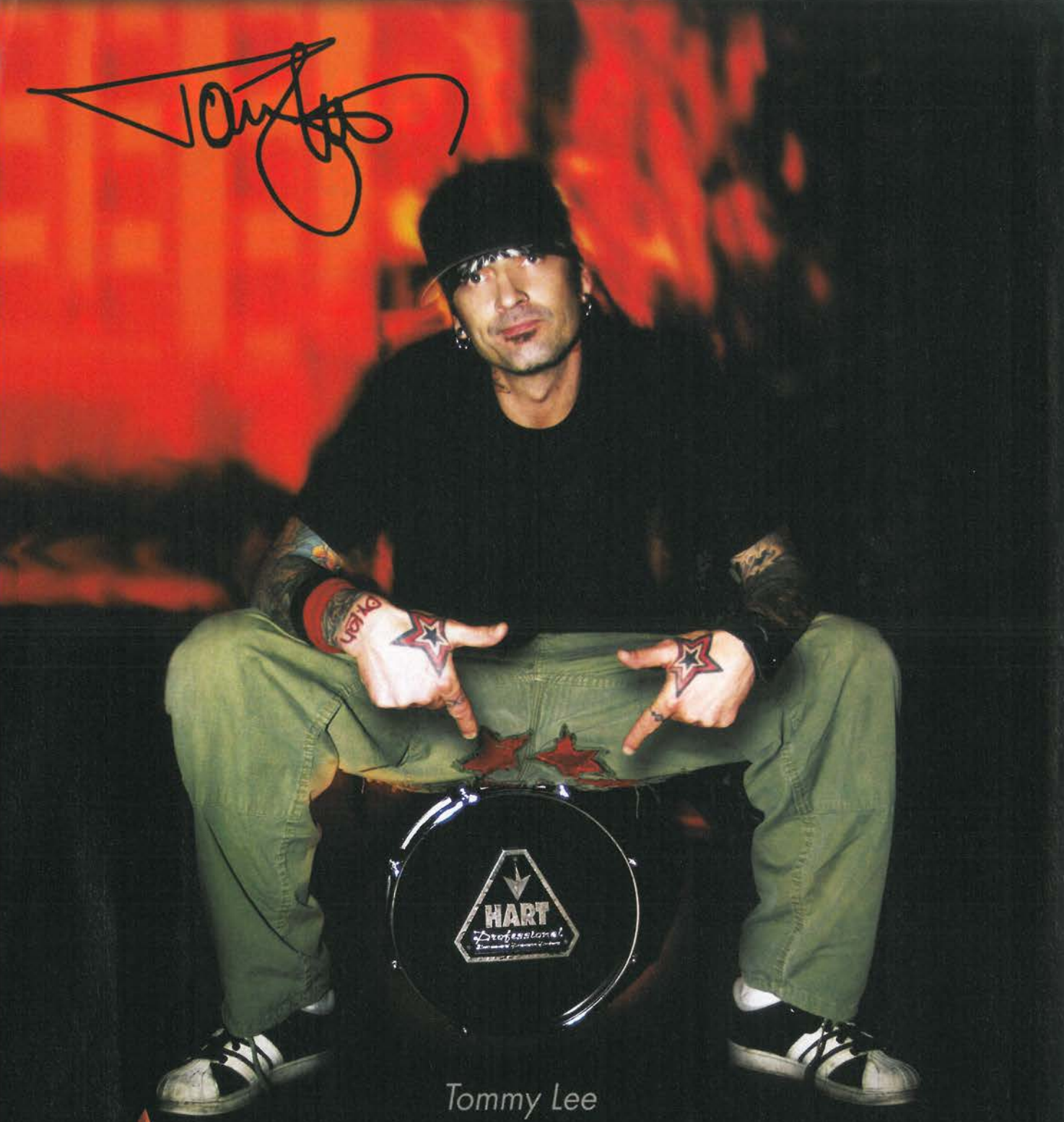
$4.99US $6.99CAN

09>

0 74808 01203 9


BRYAN HITT, REO SPEEDWAGON
PATRICK WILSON, WEEZER
CLIVE DEAMER, ROBERT PLANT AND PORTISHEAD
JIM RILEY, RASCAL FLATTS
Ludwig
CLASSIC PERFORMANCES
TONY HAMMONS, MONTGOMERY GENTRY
FABRIZIO "FAB" MORETTI, THE STROKES
JASON SCHWARTZMAN, PHANTOM PLANET
JESS MARGERA, CKY
CLASSIC MAPLE • CLASSIC BIRCH
Ludwig
LUDWIG DRUM CO.
MONROE, NC, U.S.A.
THE SOUND.
www.ludwig-drums.com
We make legends.
© Conn-Selmer, Inc., A Steinway Musical Instruments Company.

ORIGINALS
THE GREATEST TEST OF ALL.....TIME
JOEY KRAMER AND A. ZILDJIAN.
TWO TRIED AND TRUE MUSICAL ICONS. GENERATIONS OF INSPIRATION.
ORIGINAL ROCK MEETS ORIGINAL METAL.
ZILDJIAN.COM
Joey Kramer and Aerosmith
Boston Garden
April 1975
Joey Kramer and Aerosmith
Los Angeles Forum
December 2003
© 2004 Avedis Zildjian Company
Photo: Ross Halfin, 2004
Joey's Artist Series Drumstick
A Zildjian Series
Zildjian




Tommy Lee

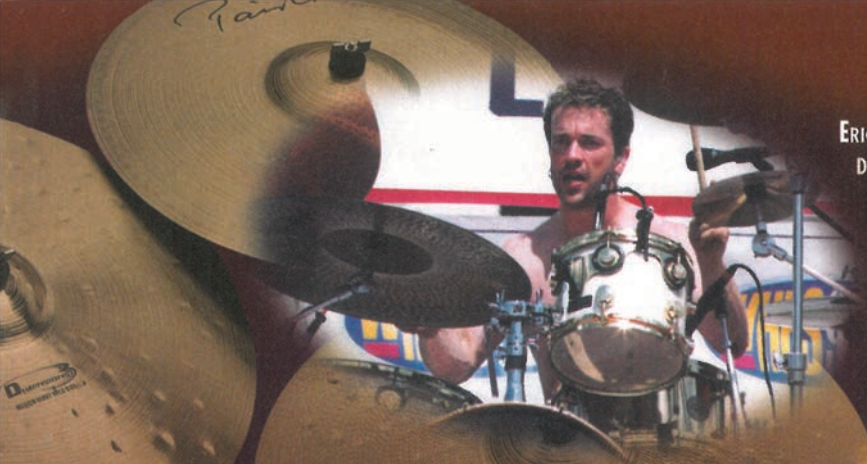
HART DYNAMICS INCORPORATED

Those who know, choose Hart Dynamics
Electronic Percussion

800 769 5335
www.hartdynamics.com

TEEI®
The Most Advanced
Trigger System Available

Electracoustic® Percussion Products since 1989



**ERIC STOCK [ Stroke 9**
**Dimensions 15" Medium Heavy Crunch Hats**
Dimensions 18" Power Crash
Dimensions 20" Power Crash
Dimensions 22" Medium Heavy Crash (custom)
**Dimensions 22" Deep Full Ride**
Dimensions 10" Thin Splash

**SCOTT CARNEGHI [ Grade 8**
2002 20" Novo China
Innovations 14" Heavy Hi-Hat
2002 19" Crash
**Dimensions 21" Medium Heavy Wild Ride**
Dimensions 20" Medium Heavy Crash
2002 15" Sound Edge Hi-Hat
Dimensions 20" Power China

**DERICO WATSON [ Victor Wooten**
Innovations 14" Heavy Hi-Hat
Signature 14" Full Crash
**Dimensions 17" Medium Thin Full Crash**
**Dimensions 20" Deep Full Ride**
Dimensions 8" Thin Splash
Signature 10" Splash

**SAM LOEFFLER [ Chevelle**
**Dimensions 14" Medium Heavy Crunch Hats**
**Dimensions 18" Medium Raw Crash**
Signature 18" Power Crash
Signature 19" Power Crash
Signature 20" Power Crash

# Dimensions

[Versatility in Sound]

**JOEY WARONKER [ Beck**
Traditionals 14" Medium Light Hi-Hat
Traditionals 18" Extra Thin Crash
**Dimensions 18" Medium Thin Full Crash**
Signature 18" Mellow Crash
**Dimensions 20" Cool Medium Ride**

**JOEY CASTILLO [ Queens of the Stone Age**
**Dimensions 15" Medium Heavy Crunch Hats**
Dimensions 19" Power Crash
2002 24" Ride
2002 20" Medium

# Contents

Cover photo by Dwight Marshall

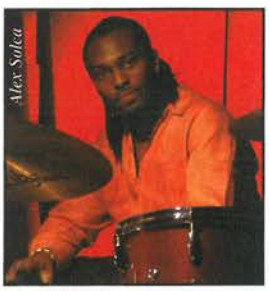
Volume 28, Number 9

David Wiyko


## Lenny Kravitz & Zoro 42

Brothers in arms once again. A super-exclusive interview with rock superstar (and *heavy* drummer) Lenny Kravitz and his old/new drummer, R&B maestro Zoro.

**by Robyn Flans**


Alex Solca

## Clarence Penn 58

You've heard the term "first-call" musician? Well, you can bet drumming phenomenon Clarence Penn holds some serious real estate in the Rolodexes of most every major jazz leader.

**by Ken Micallef**

Rick Malkin

## Clutch's Jean-Paul Gaster 74

Jean-Paul Gaster is one red-hot rhythmatist. Just ask all the *MD* readers who've been *begging* for a story on their hero. Dig in!

**by Waleed Rashidi**

Alex Solca

## Up & Coming Bryan Head 132

You've got your stylists, and then you've got your chameleons. Bryan Head falls firmly in the latter camp, mixing it up with everyone from neo-country queen Shelby Lynne to politico rap collective Ross Golan & Molehead.

**by Gail Worley**

## Update 20

New Found Glory's
**Cyrus Bolooki**

Pillar's
**Lester Estelle**

Ricky Martin's
**Lee Levin**

Joe Henry's
**Jay Bellerose**

Funk Filharmonik's
**Lee Finkelstein**

## Woodshed 142

**Horacio "El Negro" Hernandez**

Latin jazz monster Horacio Hernandez keeps all his tools close at hand. *MD* visits El Negro in his basement drum haven.

**by Adam Budofsky**


WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN!

**One Of Several Terrific Drumkits In A Massive Prize Package From Mapex** 160

# Education


**88 Off The Record**
The Get Up Kids' Ryan Pope: Guilt Show
by Ed Breckenfeld

**90 Rock 'N' Jazz Clinic**
Implied Metric Modulation: Fitting All Your "Gear" Into Your Car
by Ari Hoenig

**92 Latin Symposium**
The Mozambique: More Afro-Cuban Coordination For Drumset
by Maria Martinez

**96 Basics**
Reading Basics, Part 3: 8th-Note And 16th-Note Combinations
by Kelly Paletta

**100 Rock Perspectives**
Listening To Yourself: Keep In Touch With Your Inspirations
by Dennis Diken

**104 Jazz Drummers' Workshop**
Classic Jazz Cymbals On Record: Mining The Sound Of Old Ks
by John Riley

**108 Show Drummers' Seminar**
Drumming For Cirque du Soleil
by Larry Aberman

**116 Teachers' Forum**
16 Essential Teaching Tips: The Penick Philosophies
by Tom Van Schaik

**120 Health & Science**
Cold Laser Therapy: High-Tech Treatment For Carpal Tunnel Syndrome
by Bob Cianci

**124 Taking Care Of Business**
Taxes And Insurance For Drummers: What You Don't Know Can Hurt You
by Bobby Borg

**128 Slightly Offbeat**
Finding The Time: A Creative Approach To Practicing
by Jim Caselli

**130 Concepts**
Heroes Then And Now: Drawing Inspiration From The Greats
by Billy Ward


# Departments


**8 An Editor's Overview**
Time Will Tell
by Adam Budofsky

**10 Readers' Platform**

**12 It's Questionable**

**16 Ask A Pro**
Chad Smith, Carmine Appice, and Tommy Stewart

Page 164


**156 Showcase**

**162 On The Move**

**164 Critique**

**170 Backbeats**
Cape Breton DrumFest and more

**178 Drum Market**
Including Vintage Corner

**184 Drumkit Of The Month**


# Equipment


**28 Product Close-Up**
Spaun Z Series Drums

**30** Yamaha Metal Snares

**32** New Wuhan 16" Crash Models

**33** Quick Looks: Drum Workshop Sidekick Pedal

**34** Pearl Signature Percussion

**36** Auralex HoverDeck And Aural-Xpanders

**37** Quick Looks: Aquarian Foxus-X Snare Batters

**144 New And Notable**
Including Frankfurt Musikmesse Report

Page 28

A DRUMMER MUST HAVE COINED
THE PHRASE "WIN-WIN SITUATION",
BECAUSE IT PERFECTLY DESCRIBES A CHOICE
BETWEEN MAPLE OR BIRCH. INTRODUCING...

THE ALL NEW
SESSION STUDIO
SBX

THE ALL NEW 100% MAPLE SESSION CUSTOM SMX.
THE ALL NEW 100% BIRCH SESSION STUDIO SBX.
WITH SESSION SERIES DRUMS...THERE IS NO WRONG CHOICE.

Pearl

www.pearldrum.com

OptiMount
Pearl
Session Studio

# Time Will Tell

As drummers, we know that timing is everything. So when I opened my hot-off-the-press copy of our July issue and saw the review of Decapitated's latest album, *The Negation*, I gulped. While that issue was on press, we all heard the awful news from Baghdad regarding American civilian Nick Berg, who had been kidnapped and gruesomely killed.

As the editor of *MD*'s *Critique* department, I immediately felt responsible for...something. I wasn't quite sure *what*, though. Over the years we've certainly run lots of pieces on death metal drummers, exploring the super-human technique involved in playing the style, but leaving the discussion of gory lyrical content to other media. We've always felt that our audience is mature enough to decide for themselves what is appealing and appropriate.

In either case, I had read the band's lyrics, and though they were clearly dealing with "the dark stuff," I didn't feel they were specifically advocating violence. Still, there was that review staring readers in the face, with a large cover photo, the band name in big block letters, and a four-star rating. Given current events, it was hard for me to just let this thing go.

***

A couple days later, I got an invitation to a show sponsored by The Great Drum Foundation, a collective of musicians from different spiritual traditions "joining together to make music that proclaims the aspiration for peace and freedom we all share." It's a noble concept, and their performance the following week at Joe's Pub in Manhattan was a fascinating realization of that message. As drummer and organizer Franklin Kiermyer puts it, when musicians from different cultures tap into a common thread...energy...spirit—whatever you want to call it—the idea of doing wrong to that person, or his people, seems impossible. Music is truly an awesome power source that can be tapped for untold amounts of good.

***

These are complicated times. These are emotional times. The desire for clarity, and for moral certitude, is deep. As musicians, we have been given an intense gift, which can be used in many ways. Above all, though, it is a gift of communication. I've still not reached an answer to the questions that recent events have raised, and I suspect I'm not the only one feeling a bit unsure these days. All I know is that the more we talk—and play—the more likely it is that we'll discover a deeper meaning.

MODERN DRUMMER
The World's Most Widely Read Drum Magazine

Volume 28
Number 9

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/PRESIDENT
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITOR IN CHIEF
BILL MILLER

SENIOR EDITOR
RICK VAN HORN

MANAGING EDITOR
ADAM J. BUDOFSKY

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ASSISTANT ART DIRECTOR
MICHELE M. HEUSEL

ASSISTANT ART DIRECTOR
JOSEPH KING

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
JOAN C. STICKEL

EDITOR/ADVERTISING ASSOCIATE
BILLY AMENDOLA

OFFICE ASSISTANT
ROSLYN MADIA

OFFICE ASSISTANT
ROSEMARY BLAHA

**MODERN DRUMMER ADVISORY BOARD:** Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

**CONTRIBUTING WRITERS:** Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

**MODERN DRUMMER** magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2004 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

**EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications**, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@modern-drummer.com.

**MODERN DRUMMER** welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

**SUBSCRIPTIONS:** US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $79.97, two years. Single copies $4.99.

**SUBSCRIPTION CORRESPONDENCE:** Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 734-1170.

**MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

**REPRINTS:** For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

**INTERNATIONAL LICENSING REPRESENTATIVE:** Robert Abramson & Associates, Inc. Libby Abramson, President, PO Box 740346, Boyton Beach, FL 33474-0346, abramson@prodigy.net.

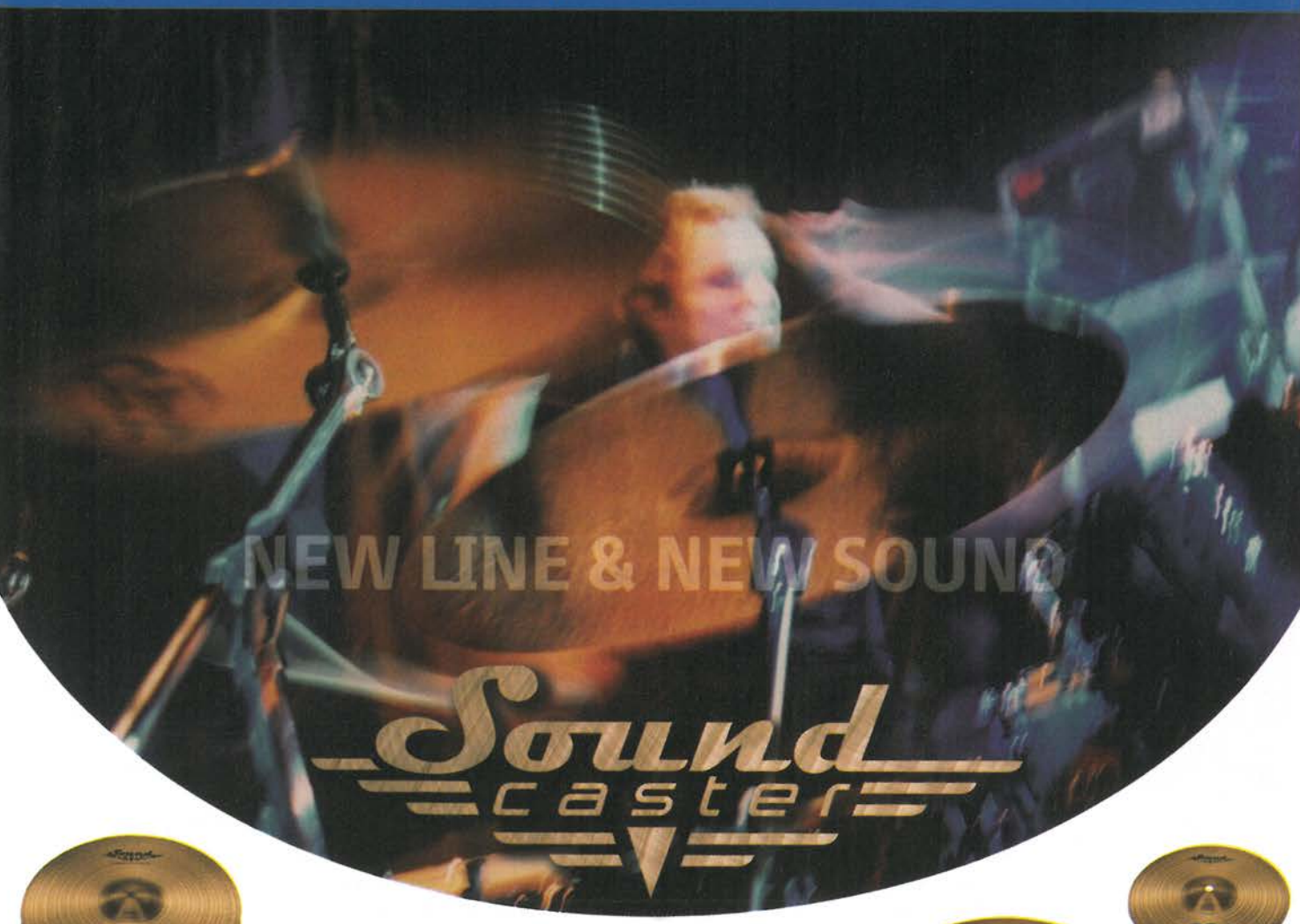
**POSTMASTER:** Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

**MEMBER:** National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

**MODERN DRUMMER ONLINE:** www.moderndrummer.com

**PRINTED IN THE UNITED STATES**

# For the expressive drummer!



**B12**
**Alloy**

**88%** **Copper**

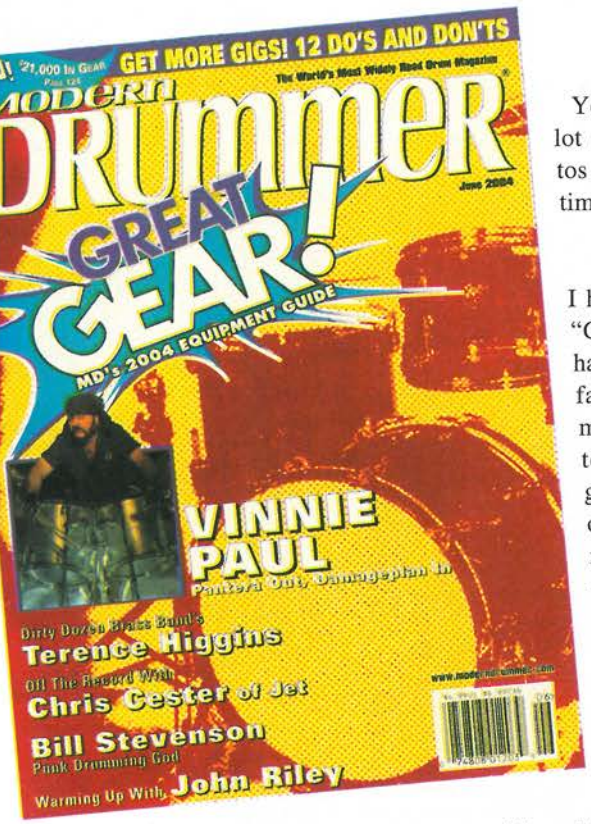
**12%** **Tin**

## Versatility in expression & dynamics

The range of MEINL Soundcaster cymbals is the result of extensive r&d efforts in finding new and exciting sounds. Cymbals made from B12 bronze alloy, which have a higher content of tin (12%), for a smooth, rich sound with great dynamics and expression. Ideal for the creative and expressive drummer.

The new MEINL cymbals catalog is now available through meinlcymbals.com. Order or download your copy today!

MEINL
cymbals
...inspire




Your feature obviously required a lot of time and effort to gather photos and data. I'm here to say it was time well spent. Thanks!

**Samuel Josephson**

I had a bittersweet reaction to your "Great Gear" feature. On the one hand, it was a terrific display of the fabulous gear available on today's market. On the other, it served to underscore how much of that gear is priced far beyond the reach of the average drummer. Until manufacturers and retailers find a way to make quality equipment more affordable, many of us will be forced to remain on the outside looking in, like a starving child with his face pressed against a bakery window. It's an unpleasant feeling. **Kevin MacNamara**

## Great Gear

Your "Great Gear" cover story in the June issue took me back to the days when I'd take my favorite drum company catalogs to bed with me, to pore over by flashlight into the wee hours. But never did I have so much attractive equipment—and so much information—all between the pages of one book.

## Vinnie Paul...And More

After reading the Vinnie Paul feature in your June issue, I realized that Vinnie is a very smart and dedicated drummer, as well as being a great engineer/producer. I'll have to try the trick with a quarter that he used on his bass drums on the *Vulgar Display Of Power* album. I've always loved Pantera, and I love the Damageplan album. Kudos to Vinnie Paul! **Andrew Hoxter**

It was beyond the mission of your publication—and not in anyone's best interest (except for Vinnie Paul's)—for you to promote the name of Mr. Paul's "men's club" in your story on him. It would have been more appropriate for Mr. Paul to pay $1.75 per word and buy some advertising space in the back of the magazine.

I do want to commend you on the rest of the June issue—particularly the article on Bill Stevenson. I've never heard Mr. Stevenson play, but after reading the article, I'd love to find some of his music or hang out with him and watch him work in the studio. Also, any transcription of early Phil Collins is a cause for rejoicing, so thanks for that, too! **Alan DeVries**

## A Little Help From My Friends

Billy Amendola's June '04 *Editor's Overview,* "A Little Help From My Friends," really struck a chord with me. We live in a world where technology makes it easy for someone to go into the den, family room, or closet and have a sixty-piece orchestra in a little box. They

## On "Flattering" Gretsch

Your May 2004 *Shop Talk* article [covering Joe Cusatis's Modern Drum Shop and the drums made there] got us thinking. We're writing to say, "Let the buyer beware." It's amazing how many different copy stories sprout. The number of stories are probably in direct proportion to all the copying of Gretsch drums that goes on in the drum marketplace today. All the majors are doing it, as are the minors, the dealer/drum builders, and every home-builder in his garage. They copy our lugs, our hoops, our logo, our shells, our snare wires.... It's really quite flattering.

The individual drummer is where the rubber meets the road. That's where the decision is made to invest hard-earned dollars in a copy or in the real deal—the recording and performance standard that is Gretsch today. Sure, mass production or a low-overhead builder can copy our specs pretty closely and sell a kit for less. But not a *lot* less if they are honest about the material content, six coats of lacquer, and all the hand work, staining, and buffing that goes into our drums. If the few dollars less is important to them, then they should go for it.

We won't let them call it a Gretsch or a "like Gretsch" drum, because it's not. Our registered trademark and sound are the standard of the world in percussion. We're going to protect them to the nth degree. Every day on eBay, and wherever else we find it, we are shutting down the folks who would like to sell off the Gretsch trademark. We believe you don't get that Gretsch sound unless you buy a Gretsch drum. That's from the heart! Play what you love.

Thanks for the great magazine you put out every month.

**Fred Gretsch**
Fourth generation drum builder

forget about collaboration and interplay between musicians. As a result, we end up with a lot of one-dimensional recordings.

I can tell you from personal experience that there is nothing better than being in a room with a rhythm section—hopefully all friends, but definitely all professionals—working on a song through collaboration. Thank you so much for an "on point" view.

**Charles Collins**

*Editor's note: Charles Collins is an R&B studio legend, notable for his contribution to the "Philly sound" of the 1970s and early '80s. He was featured in the December '03* MD.

## Networking Do's And Don'ts

I'd like to thank Robin Tolleson for his June '04 article on the do's and don'ts of networking. I've been out of the music loop for years, but I was in some rock bands in the early '70s and in a Top-40 band on the road for a year and a half. We were fortunate to have an old-school manager who had played the Vegas lounge scene in the '50s. He taught us all how to conduct ourselves as pros.

When I read Robin's article, lots of bells went off, because I've either done some of the don'ts, had some of them done to me, or have seen other musicians do them. Robin's article should be required reading for all up-and-coming players, as well as for seasoned players still having problems landing gigs.

**Rob Beeman**

## Roxy Petrucci's Letter

Thank you, Roxy Petrucci for your letter in *MD*'s May '04 *Readers' Platform*. I'm a female drummer, and the comment "You're pretty good—for a girl" always sets my hair on end. To this day it seems like I must prove myself every time I sit behind my kit. It's okay, though; I love to watch the guys' jaws drop when I break out with the big beats. Keep rockin', girls—let's see if the boys can keep up!

**Kat Almlie**

## Thanks From Elisa

Your recent article about me in the *On The Move* department of the May 2004 issue was most appreciated. However, there is one correction that needs to be made. The article stated that I am currently with a group called Sicks Deep. I am no longer with that group. I'm currently doing session work for production companies.

Thanks very much for your consideration. I appreciate being included in your wonderful magazine. I've been an avid reader for nearly ten years.

**Elisa Seda**

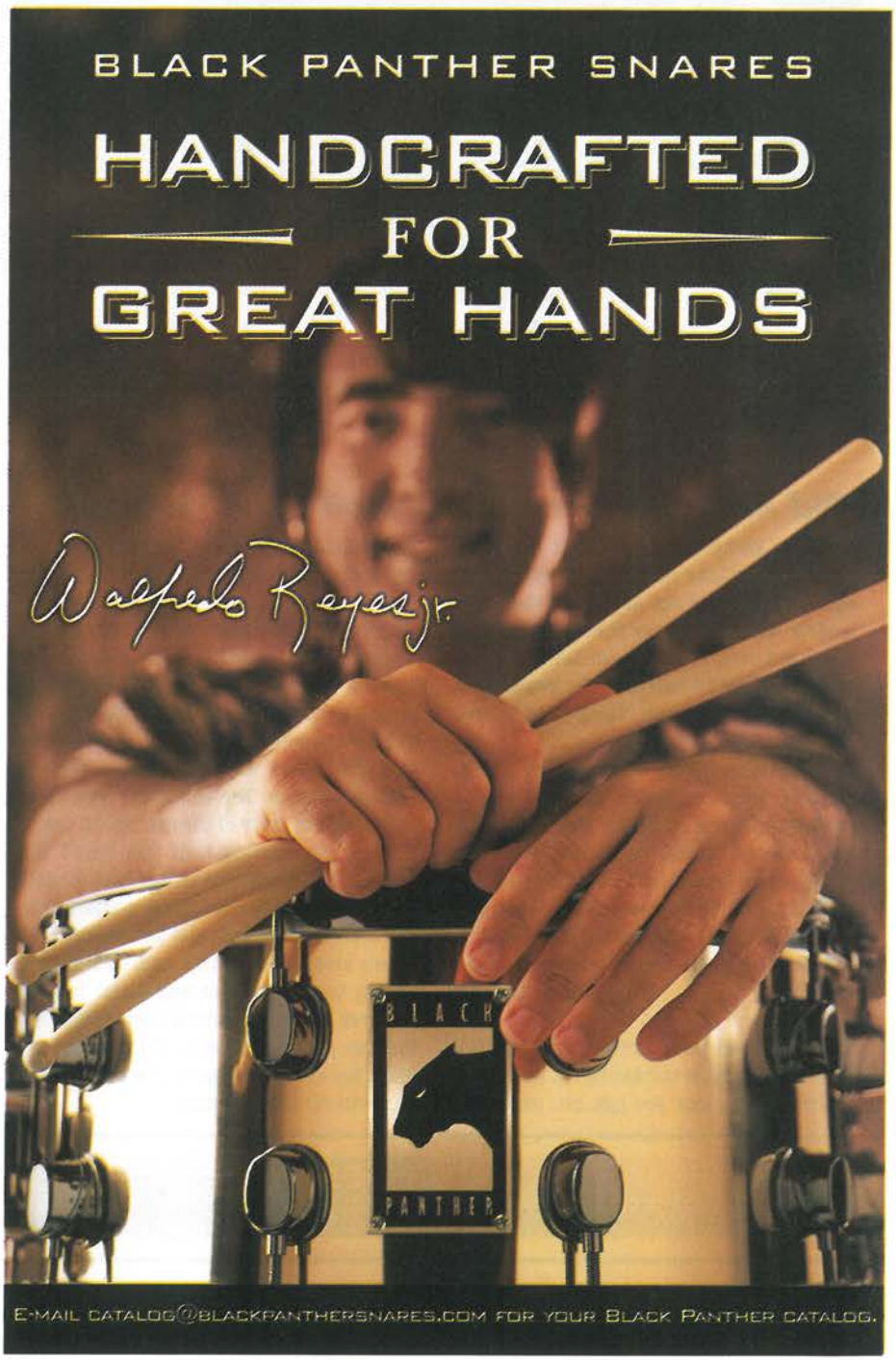
## Oops!

The byline on the Woodstick 2004 *Backbeats* story in the July '04 issue was spelled incorrectly. The correct spelling of the author's name is Chris Kornelis.

Our May '04 feature on Poogie Bell mistakenly referred to Poogie's father, Charles Bell, as a jazz trumpeter. Charles Bell is in fact a noted jazz keyboardist.

## How To Reach Us

MD's Readers' Platform,
12 Old Bridge Road, Cedar Grove, NJ 07009,
rvh@moderndrummer.com.

## *Superstar Sustain*

**My drumset is a Tama Superstar model from the early 1980s, with deep toms whose 6-ply shells are about ¼" thick. These toms produce a lot of sustain—in fact, my floor tom drones on like the pealing of a church bell. They have an initial percussive attack from the stick impact, but then exhibit an over-ringing, decaying aftertone. This produces what I consider to be an imprecise, non-musical sound. In fact, my drums sound like I'm banging on empty 55-gallon steel drums.**

**I currently use Remo Pinstripe heads, and I've used Black Dots as well. The drums have no internal mufflers. I'm a fan of that great, open sound that Tony Williams used to get. Without his unparalleled touch and his Gretsch kit, is there anything I might do to come up with something similar in nature?**
**Richard Von**

Superstars were fairly thin-shelled drums, which explains why they might produce a lot of sustain and a ringy aftertone. These are manifestations of the combined resonance of the shells and the drumheads. Additionally, Superstars were made of birch, which has a more focused response and a little less roundness and warmth than that of maple or even maple-blend shells (such as the Gretsch shells of the same period).

If you're looking for an open tone, and possibly a warmer, more natural sound than that of traditional white-coated heads, we suggest you look into Remo Renaissance or FiberSkyn 3, or Aquarian Modern Vintage heads for your toms. These models are designed to approximate the sound of calfskin heads, and they have a mellowing, rather than a muffling, function. As such they retain good attack and projection characteristics, but they don't sound nearly as "plastic" as do clear or white coated heads do.

## *Old And New Pro-Mark Neil Peart Models*

**I've been using Pro-Mark's Neil Peart signature 747 sticks for years. About a year ago, I ran out of my supply of the older models with the glossy finish. (They also had a red stripe in between the two black stripes.) I had to switch to the newer ones with the more natural finish (and no red stripe).**

**The glossy finish on the older sticks made it much easier to hang on to the stick and handle it during play. With the more natural finish, my hands have been cramping up because I'm working so much at holding on to the sticks. My playing in general has suffered because I'm not playing as relaxed as I used to. Any suggestions?**
**David C. Burnett**

We forwarded your inquiry to Pro-Mark director of sales & marketing Pat Brown. He replies, "The sticks you just ran out of are very old indeed. We discontinued that glossy finish over ten years ago. The reason for the change had to do with environmental concerns. The glossy finish utilized a type of material that we found to be undesirable from an ecological standpoint. After much experimentation, we changed over to the finish you see (and feel) today. Several hundred drummers were involved in testing various finishes. The consensus was overwhelmingly in favor of the one now in use.

"It is interesting that you found the glossy finish preferable to the matte finish. When we first introduced the matte finish, we received many calls and letters (this was before email) expressing appreciation for moving to a finish that was easier to grip! However, we also received a few comments such as yours. The same thing happened when, for the same reasons, we changed the finish on our hickory sticks.

"I don't have any 'magic bullet' for you in terms of a solution. Some drummers use our Stick Rapp for gripping and/or cushioning. Some apply a spritz of hairspray to their hands or to their sticks before playing, in order to make the sticks a little tacky. Others use a grip-enhancing hand powder used by tennis players and golfers that is available at most sporting-goods stores. Some just use a little sandpaper on the grip area. These are tricks I've heard numerous times that have been applied at one time or another to all brands of sticks. I hope one of them works for you so that you can continue to use the Pro-Mark model that you've been comfortable with."

HAND CRAFTED SINCE 1972
drums
dw
Collector's Series®
TimbreMatch TM U.S. Pat. 5,770,810
Lug Design Reg. U.S. Pat. & TM Off.
Reg No. 2,150,216
MADE IN USA
The Drummer's Choice.® Period.
www.dwdrums.com

## When To Change Drumheads

**How often should drumheads be changed? Obviously, a head splitting at a gig would be a nightmare we're all keen to avoid. So what are the telltale signs? Is the flaking off of the coating on a snare batter, for example, an indication that the head is on its way out? Or is the number of playing hours a more reliable indicator? How can one tell when a Pinstripe needs changing?**

**Advice on changing all drumheads (bass/tom/snare) would be greatly appreciated in order to avoid changing costly heads unnecessarily and, far worse, suffering the unthinkable at gigs or auditions. Personally, I reckon I tend to change heads far too often, on the "better safe than sorry" principle. But I also reckon that I spend far too much on drumheads! Marcus from England**

There is no rule of thumb for head changing. It all depends on the individual player's style, how hard he or she hits the heads, what type of heads are being used, and how often the heads are being played.

The first thing that should give you an indication of the need for replacement is sound. If the head no longer has the tonality that you expect from that model, and you cannot bring it back to that tonality by tuning it (or if it will not hold that re-tuning for a reasonable length of time), it probably needs to be replaced.

That being said, however, if heads are chosen appropriately for the application, seated properly when first put on the drums, and then kept in tune (checked regularly for even tension), they'll often last much longer than most drummers think. *MD* senior editor Rick Van Horn once wrote that he used the same set of Evans Rock Heavy Duty heads on his kit for *ten years*—even under hard playing, several nights a week. They lasted that long because Rick was careful to check their tension before every single gig, and he made sure that they could resist the impact of the sticks evenly across their surface. Heads that are tensioned too loosely or not seated properly when first installed won't respond to stick impact evenly. Instead, they'll pit at the exact point where the stick hits them.

Obviously, a pitted head should be replaced. Additionally, the "wearing off" of the coating in the center of a snare batter is a good indication of an impending need to replace the head.


DRUM SOLO
CRAFTED BY:
GREG GAYLORD

• BIRCH (SHOWN)
• MAPLE
• MAPLE/GUM

WWW.DRUMSOLO.CC
(415)898-2647


## Cleaning Drums And Zildjian Cymbals

**I'm a drummer from Hermosillo, Sonora, Mexico. My drumkit is a Pearl Export Select with lacquer finish. My cymbals are a mix of Zildjian Ks, K Customs, As, A Customs, and EFXs, in traditional and brilliant finishes. I have some questions about drum and cymbal care.**

**First, what product can I use to clean my drums without damaging the lacquer finish? Second, what is the difference between Zildjian's Liquid Cymbal Cleaner and their Professional Cymbal Cleaner? Juanfra Martinez**

Household spray cleaner/polishes such as Pledge work well on lacquered finishes, as long as you spray the product on your polishing cloth and not directly on the drums. Otherwise you risk building up residue of the polish in crevices around lugs and other hardware. Trick Percussion also offers products specifically designed to clean drumshells.

Zildjian offers three cymbal-cleaning products. Their ZBT Cleaner is formulated specifically for Zildjian Sheet Bronze cymbals. Designed to provide shine while going easy on the logos, it is the mildest of the three cleaners. Liquid Cymbal Cleaner is formulated for cast cymbals—primarily those with brilliant finishes. Its liquid consistency allows it to go on easily. It will most likely not provide much cleaning effect on a traditionally lathed cymbal. Professional Cymbal Cleaning Cream contains an abrasive agent that provides a strong cleaning action, and it requires some work to remove. Again, it works best on brilliant-finish cymbals. It will provide mixed results on traditional finishes depending on how dirty or tarnished the cymbal is.

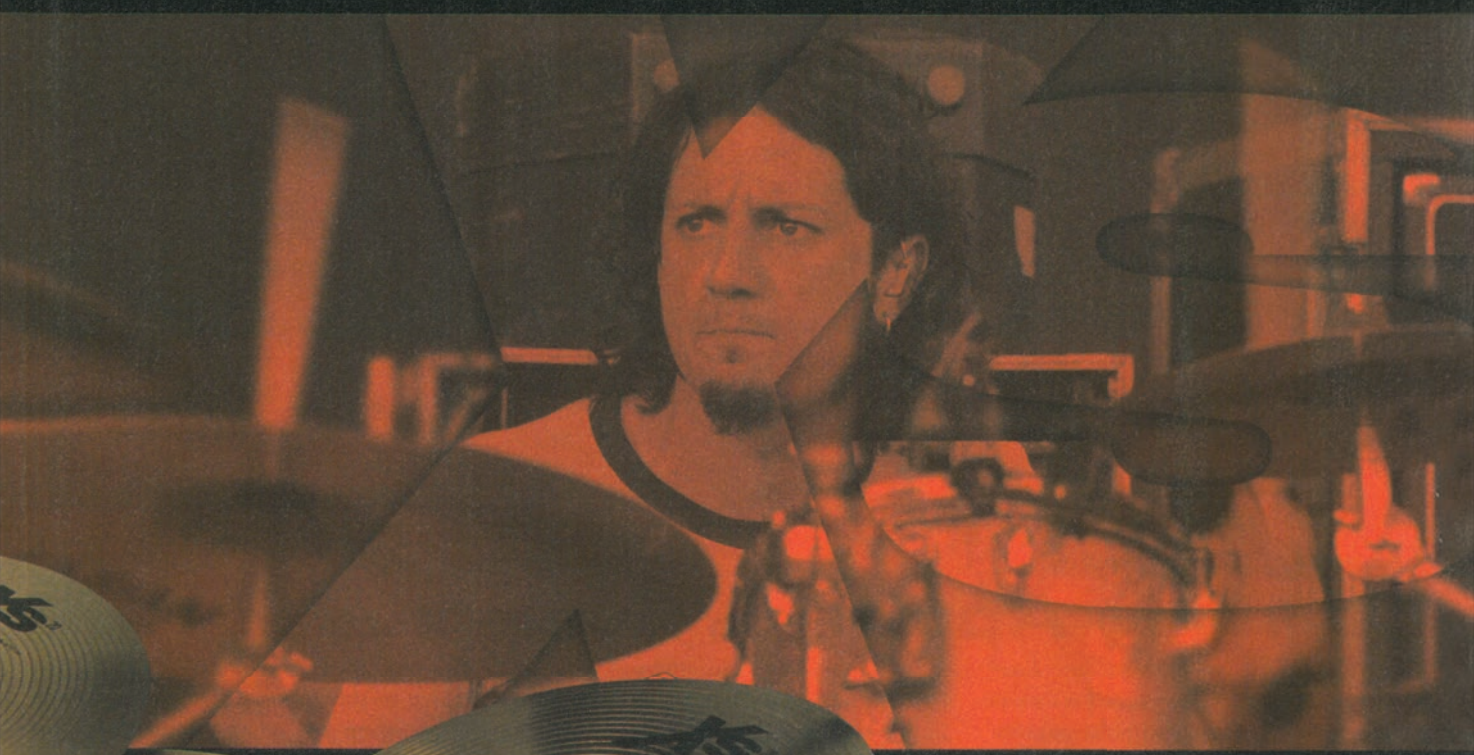
**QUESTIONS FOR MD'S DRUM EXPERTS?**

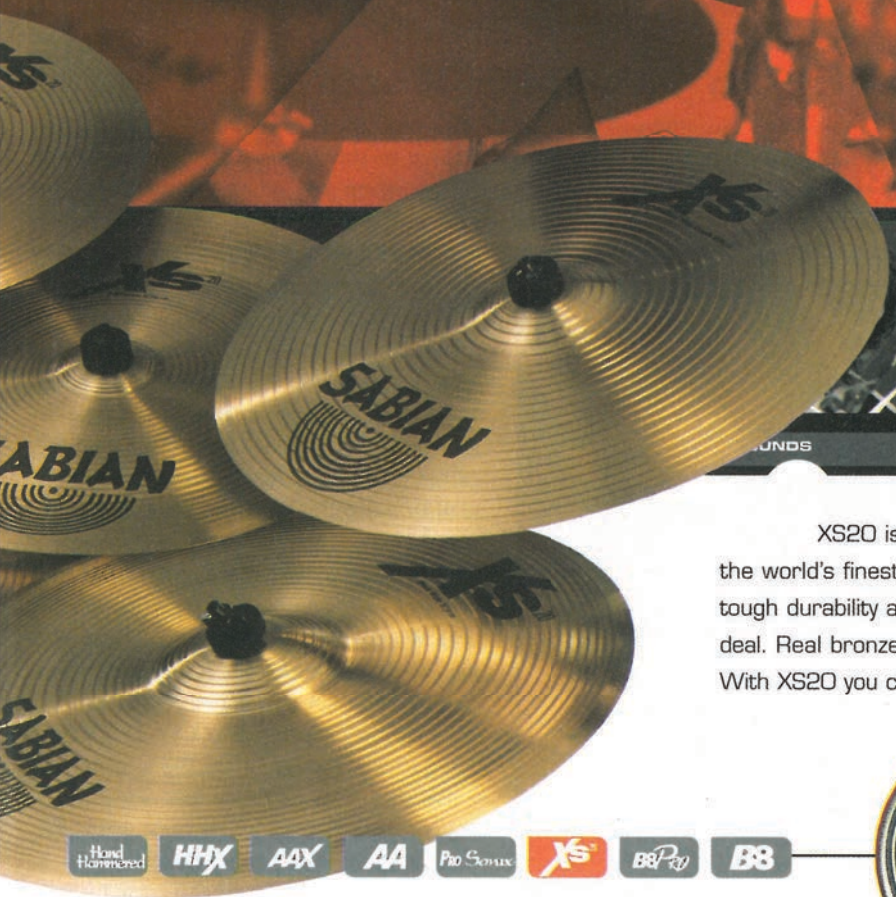
Send them to It's Questionable, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, rvh@moderndrummer.com. Please include your full name with your question.

# XS20

# REAL DEAL

▶ B20 BRONZE ▶ PRECISION CRAFTED ▶ INCREDIBLE VALUE ▶ DURABLE ▶ CAST





▶ SOUNDS ▶ MUSICAL ▶ B20 BRONZE

XS20 is precision-crafted from our pure B20 'cast' bronze, the world's finest cymbal metal. It's the bronze pro players play for tough durability and the very best sounds. That makes B20 the real deal. Real bronze. Real tone. Real cymbals. All at really great prices. With XS20 you can now afford to step up to the metal that matters.

Hand Hammered HHX AAX AA Pro Series XS20 B8Pro B8

SABIAN

> sabian.com

## Chili Pepper Chad Smith's DVD Snare Drum

**Q** I got The Red Hot Chili Peppers' *Live At Slane Castle* DVD for Christmas, and your drumming and sound are too good for words! I'd really like to know what snare you used on that show. It clearly has Mastercast hoops and different lugs from those on your Signature model. It looks to be a Sensitone II snare with a black nickel finish. But Pearl's site lists two Sensitone II snares, one in brass with Mastercast hoops, and one in steel with Super Hoops.

So my question is: Were you playing a stock Sensitone II brass snare, or a steel one with Mastercast hoops added, which would be more similar to your steel Signature drum? **Jonno Wilson**

**A** Wow, Jonno. You really do your homework, don't you? The drum I used on that show was, in fact, the stock brass Sensitone II. I love my Signature snare, but it's fun to mix things up a bit from time to time.

## Vanilla Fudge's Carmine Appice On Realistic Rock

**Q** I've been using your *Realistic Rock* book for over twenty years. I'd love to know how you came up with the grooves. Also, when I had the honor of attending one of your master classes at the Long Island Drum Center recently, you spoke of a synopsis of your older books that was in the works. Has there been any progress on that project? **Jim Aiello**

Alex Solca

**A** I tried to write *Realistic Rock* according to the grooves that I learned as I was growing up. When I started playing rock music, I started with simple grooves that I heard on records. As I started learning more complicated grooves—like things that Bernard Purdie and James Brown's drummers played—I just added them into what I played. So the book doesn't have every mathematical version of each type of groove, as many books have. That's why I called it *Realistic Rock*...because it was a realistic reflection of how I learned to play myself.

In answer to your question about the synopsis of my books, I'm working on that with Warner Bros. Publications. The working title is *The Anthology Book*. But first in line to come out is a play-along book that goes with my *Guitar Zeus* CD. That's finished except for the cover. We want to put a live shot of me with my new Slingerland leopard-skin lacquer drums on it. After the play-along, we'll be doing a *Realistic Rock* DVD, and then the *Anthology*. I hope this answers your questions. Keep rockin'!

STRIKING NEW LOOK • ERGONOMIC "RAKED" DESIGN • DUAL TRIGGER SNARE AND TOMS FOR SEPARATE HEAD AND RIM SOUNDS • 10 ANALOG OUTPUTS • SIX PART SEQUENCER • QUICK-RELEASE CAM LEVERS FOR EASY HEIGHT ADJUSTMENT • CABLES HIDDEN IN THE TUBES • CABLES ALREADY LABELED FOR QUICK SETUP • THE FIRST ELECTRONIC HI-HAT DESIGNED LIKE AN ACOUSTIC • DUAL TRIGGER, FULL-MOTION DESIGN • MOUNTS ON AN ACOUSTIC HI-HAT STAND • ADD TAMBOURINE TO ANY HI-HAT SOUND • COSM® CYMBAL MODELING ADDS RIVETS OR CHAIN TO ANY CYMBAL SOUND • SNARE BUZZ MODELING • KICK BEATER MODELING • MORE REALISTIC SNARE ROLLS & CYMBAL SWELLS • NEW POSITIONAL SENSING CHANGES THE SOUND DEPENDING UPON WHERE YOU STRIKE THE PAD • OVER 500 COOL NEW SOUNDS • ADVANCED V-EDITING • MIC POSITION MODELING • 30 COMPRESSORS AND EQS PER KIT • COMPACT FLASH STORAGE • S/PDIF DIGITAL OUTPUTS • ALL-NEW EXTREMELY DURABLE ALL-ALUMINUM HARDWARE • INNOVATIVE SENSOR FOR MORE ACCURATE TRIGGERING • TOM "RIM CLICK" SOUNDS • AND MORE

**THE ALL-NEW V-PRO™ SERIES TD-20S HAS OVER 2,000 INNOVATIONS. ONLY ONE OF THEM IS THE COLOR.**

Roland

WWW.V-DRUMS.COM

V-Drums

Snare stand, hi-hat stand, and kick pedal not included.

## Lo-Pro's
# Tommy Stewart On Creating Drum Parts

**Q** I'm a twenty-year-old marine back in Iraq for my second tour. When I read about your new work with Lo-Pro in the February issue of *MD*, I had to have the album. Your playing on it is awesome! What's your approach to a new song, in terms of coming up with parts that fit so well? Also, what drum and cymbal setup did you use for the recording? **Mike**

**A** Thanks very much for the kind words. Unless the bass guitar is doing something really independent, I like to get in touch with the rhythmic patterns of the guitar and vocals and play off of them a little. In Lo-Pro's songs, the big guitars and vocal melodies are kind of the main attraction, so I just wanted to lay down a foundation for all of it.

I play DW drums. On the recording, I used 12", 13", and 16" toms and a 24" kick. When I play live, I use 10", 12", and 16" toms and a 20" kick. My cymbals are Zildjian, including an 18" Rock crash, an A Custom Projection

crash, a Z crash, an 18" Oriental China type, a 20" Rock ride, Mastersound and New Beat hats, and a 10" K splash.

## Repeat Bar
### A Classic Quote From MD's Past

"I love hearing someone play perfectly in support of a great song. When a drummer is pulling that off, I think he's got maturity and style."
Train's **Scott Underwood**, October 2003

**Would you like to ask your favorite drummer a question?**
Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

# IF YOU CAN'T FIND A KIT HERE,

**V-Stage™ Set**
Revolutionary mesh V-Pad™ technology and the high-quality TD-8 sound module (with COSM® modeling and over 1,200 sounds) make the V-Stage Set a performance powerhouse. It's compact, natural feeling, and built for both stage and studio.

**V-Tour™ Series TD-6S**
With a dual-trigger mesh V-Pad for the snare, new dual-trigger tom and cymbal pads, and a TD-6V percussion sound module (featuring 1,286 sounds, 99 kits, and a built-in sequencer with 270 songs), the V-Tour Series TD-6S provides great features at an incredible price.

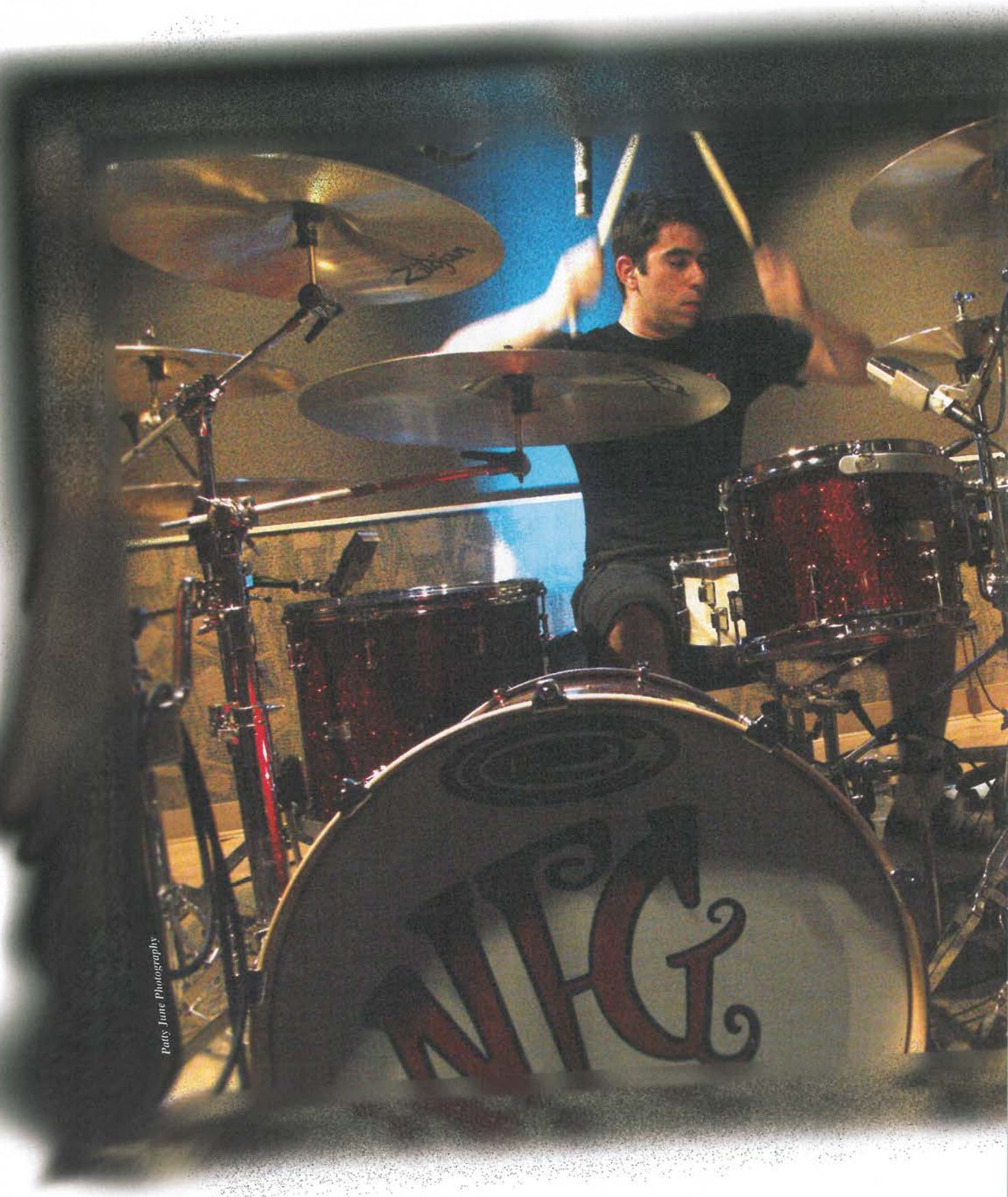
**V-Compact™ Series TD-3S**
The most affordable V-Drum set ever. Featuring all-new components, high-quality, expressive sounds, and advanced Rhythm Coach features, it's the ultimate practice/starter kit.

# YOU MUST BE A BONGO PLAYER.*

*For you bongo players, may we suggest the Roland HPD-15 Handsonic?

Kick pedals not included.

V-Drums Roland
WWW.V-DRUMS.COM




Sydpagotofolk Jaut Pad

## New Found Glory's
# Cyrus Bolooki
## The Commander Returns

Cyrus Bolooki and his bandmates in New Found Glory have successfully climbed over the hump of their 2002 sophomore release, *Sticks And Stones,* returning with their third major-label recording, *Catalyst.* It's a very confident-sounding record, due mostly to the fact that the band feels more confident as a *group* this time around.

"Being home for a while before, during, and even after this recording was really good," Cyrus says. "We spent a lot of time playing these songs and practicing. We'd done some of that on our earlier records, but we never took this much time to develop our ideas."

Cyrus says he used a different drum setup on every song of *Catalyst.* "For instance," he explains, "we recorded the track 'Failure Is Not Flattering' in an isolation booth so we could have an extremely tight drum sound, kind of a throwback to the '80s. The second we finished recording that tune we all said, 'This song is going to be fun to play live, it's going to translate so well to the stage.'"

Following the path of the last five years, the band is back out on the Warped tour this summer. According to Cyrus, "There's *nothing* like being on tour. The core audience—the people who come to our shows—is why we're in a band. As for my overall approach to drumming, my philosophy is that you play what you need to to make the song good. Then you go out on tour and rock out as hard as you can."

Recently Cyrus teamed with Vater drumsticks to come up with his own signature model, called The Commander. "First off," Cyrus says, "I want to say how much of an honor it is to be asked to do this. Vater was the first company to offer me an endorsement deal way back when we were still touring in a van. As for the design of The Commander, we found a middle ground between all of the different Vater models I'd been using over the years. These sticks feel great." For more on Cyrus and New Found Glory, check out www.NewFoundGlory.com. **Billy Amendola**

## Pillar's
# Lester Estelle
## Divine Drumming Intervention

As a young lad growing up in Kansas City, Missouri, Lester Estelle knew that divine intervention would dictate his calling. "I started playing drums when I was three," he says. "By the time I was six, I was up in the front of my dad's church playing in the band." Jump twenty years later to today, with Estelle sharing the stage with the likes of Korn, Sevendust, Mudvayne, and Evanescence, and you get a sense of a destiny that's been fulfilled.

Estelle is a member of the hardcore band Pillar. Their first opus, *Fireproof*, sold 275,000 units. Their second studio release, *Where Do We Go From Here*, has just been released. "Even though we play heavy music," Estelle says, "I'm able to be more musical with the band. When you come from playing in black churches, there's always a lot of instruments and a choir. Typically, there's not as much room to play. With Pillar, it's just guitar, bass, and vocals, so I'm able to lay it down *and* fill the gaps."

Estelle plays a seven-piece Risen kit with Evans heads and Istanbul Alchemy series cymbals. He also utilizes DW hardware, Audix mic's, Vic Firth sticks, and a Roland TD-10. His drumming style is a fusion of funk, rock, and new-jazz somehow intertwined to form a hardcore pulse. "What inspires me more than anything," Estelle says, "is listening to people like Jose Pasillas from Incubus and Morgan Rose of Sevendust—guys who put the groove into rock music. I call it 'groove-metal.' It's almost like funk or hip-hop layered over hard rock. Chad Sexton from 311 does the same thing."

One point does beg the question: How does a drummer with a gospel background end up in a hardcore band? "Well, it's actually pretty crazy," Estelle admits. "Each of us in the band has a very diverse musical background. I'm coming at it from a gospel and jazz perspective, for instance. It's pretty wild how it all fits together."

**Steven Douglas Losey**

## Ricky Martin's
# Lee Levin
## Laying It Down Miami Style

Miami's Lee Levin has played drums on the last several Ricky Martin recordings, as well as on some recent live dates. He's also on the Latin star's upcoming English-language record. "Ricky needs energy from a drummer," Levin says. "He needs someone who drives the band."

While working with Martin has been good for Levin, it's mostly session work that keeps him busy. His recent work includes Julio Iglesias (whose last album accidentally omitted Levin's name in the credits), Enrique Iglesias, Michael Bolton, and *American Idol* stars Kelly Clarkson and Clay Aiken.

Lee also played live with Julio Iglesias for many years. "On the surface, his music seems simple," the drummer suggests, "but it's the subtlety that makes the gig. You can't get in the way of Julio's vocals, you can't step on what he's doing. But he also needs it to be solid. I try to play with confidence, no matter how soft we're playing. You have to play with subtle intensity."

Levin is currently expanding his home studio. "I used to do about twenty-five or thirty percent of my work from my home studio," he says. "But now it's about seventy-five percent. It all boils down to the sound they want. If they want a big room sound, the producer will pay for a studio to do it. But my setup is great. An artist or producer will often courier over a disc, I'll load it in, we'll talk on the phone, and then I'll record my parts and send it back. In fact, that's how I ended up doing both Kelly Clarkson's and Clay Aiken's records."

**Robyn Flans**

# Jay Bellerose
## Vintage Twists With Joe Henry

Watching Jay Bellerose climb behind his kit as troubadour Joe Henry walks on stage is an eye-catching moment. The mishmash assortment of vintage drum gear looks just as likely to fall apart as it does to offer uniquely resounding percussive tones. "I'm more comfortable sitting behind something that looks like a pawnshop kit than an expensive kit fresh out of a box," Bellerose admits with a chuckle.

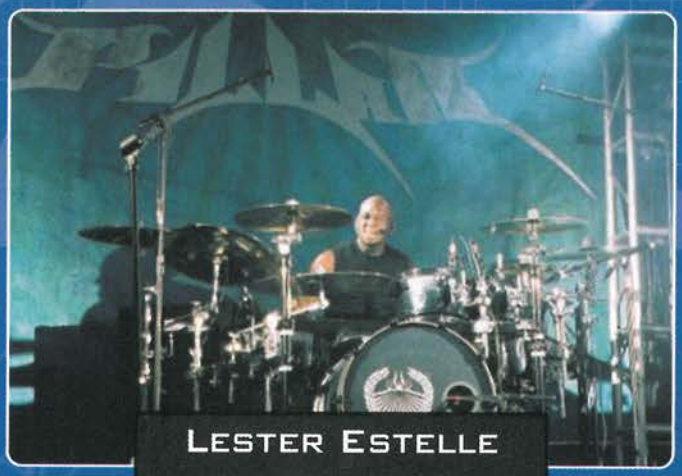
That philosophy certainly carries over to Bellerose's live dates. He settled into a 1957 Gretsch Black Diamond Pearl round-badge kit for Beck's 2003 summer tour. He used the same kit for recent studio dates with Paula Cole, Solomon Burke, and Sam Phillips.

"I love vintage drums," Jay admits. "I love the way they look, feel, and sound. They just make sense to me. Probably what a lot of drummers hate about them is that they're inconsistent, but I love that. I love that I never know what's going to come out of them when I hit them from one day to the next. That adds a certain drama to the music."

During Henry's recent tour, where Bellerose was playing as part of a trio with Henry on guitar and vocals and Jennifer Condos on bass, the drummer had space to fill. "I needed to orchestrate a little more," he says, "and there was a lot more room for textures and tones."

While Jay continues to create eclectic kits—he recently added a cocktail and Carleton King combo to his collection—the key is evolving as a player. "I love these little gear things that come in and out of my life," Jay offers. "They just shoot me off in another direction. That's what makes music grow, all these elements popping in and giving us these little twists. I thrive on that."

**David John Farinella**



LESTER ESTELLE
PILLAR

# 115,237 MILES
# 1,264 STICKS
# 235 SHOWS
# 137 SNARE HEADS
# 1 SET OF MICROPHONES:
# AUDIX

POWERHOUSE DRUMMER LESTER ESTELLE OF THE HARD ROCKING BAND PILLAR KNOWS HE CAN TRUST AUDIX TO BE THERE FOR HIM NIGHT AFTER NIGHT! AUDIX...THE RECOGNIZED LEADER IN PERCUSSION AND INSTRUMENT MICROPHONES.

AUDIX MICROPHONES WERE USED ON THE DRUM TRACKS FOR PILLAR'S LATEST RELEASE "WHERE DO WE GO FROM HERE" ON FLICKER RECORDS. PICK UP A COPY TODAY AND TRY TO CATCH PILLAR AT A CITY NEAR YOU. VISIT WWW.PILLARMUSIC.COM FOR TOURING SCHEDULES.

AUDIX...DON'T SETTLE FOR ANYTHING LESS!

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com

Audix Corporation, PO Box 4010, Wilsonville, OR 97070
In Canada, C-Tec, Tel 604-942-1001, Fax 604-942-1010

©Audix Corp 2004. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

## Funk Filharmonik's

# Lee Finkelstein Feeling The Power Of Tower

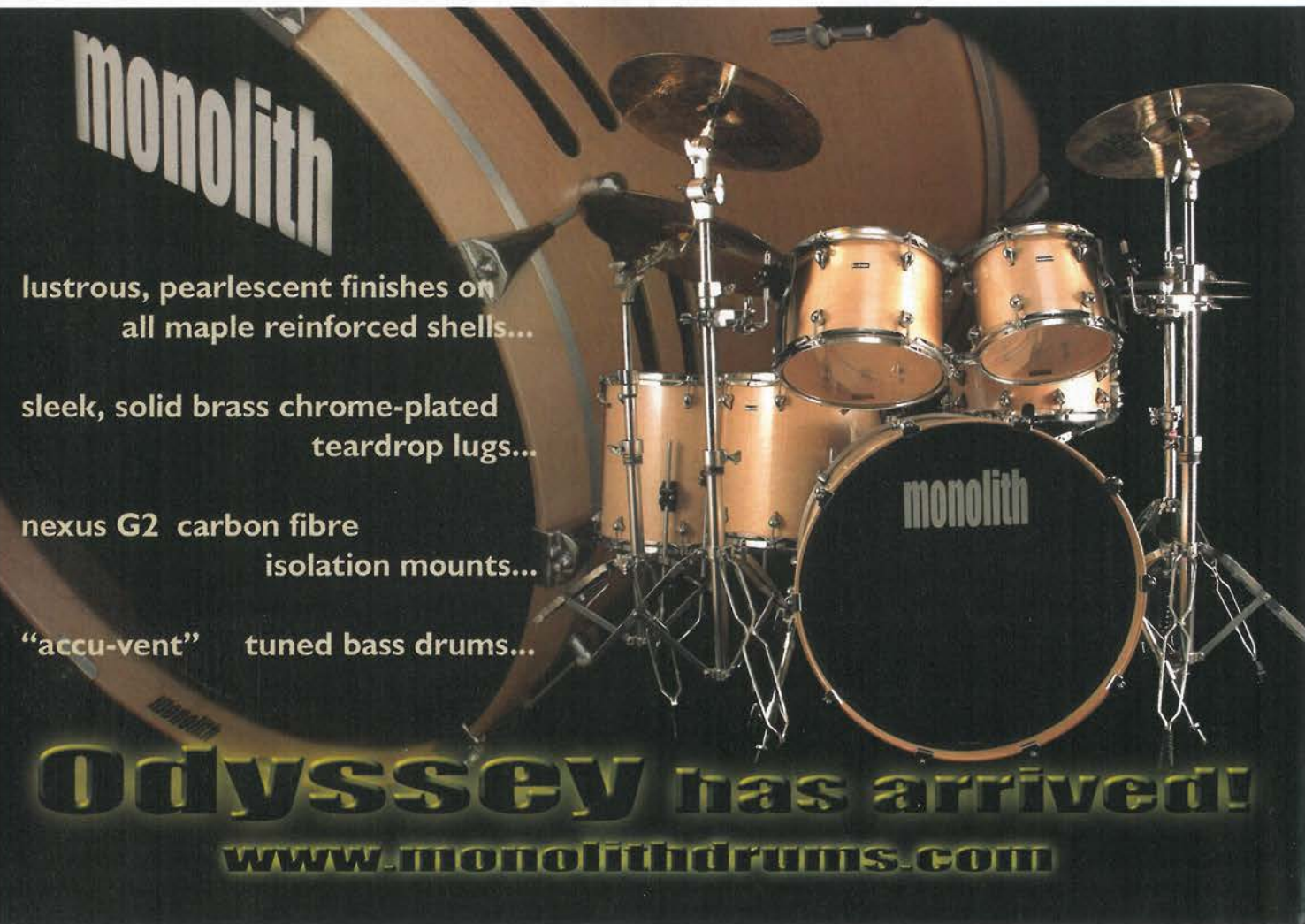
When New York drummer Lee Finkelstein got the call to cover Dave Garibaldi's chair for a string of gigs with Tower Of Power, he had every reason to feel well prepared. In a career spanning over twenty years, Finkelstein has built up a reputation as one of the funkiest and most versatile drummers in town, playing with artists as diverse as Ben E. King, Donna Summer, and Bill Cosby. (Lee was the studio drummer for *The Cosby Show*.) And he is the co-founder, drummer, and leader of the twelve-piece Funk Filharmonik, which for eighteen years has been serving up soulful dollops of the music of legendary funk group Tower Of Power.

As for Finkelstein's work with TOP, the drummer embarked on what he calls "an educational, ass-kicking, and humbling experience." He had two days' notice, no rehearsal, and only a soundcheck to get acclimated to the band. "Their music is really intricate and has set arrangements," Lee says. "It's virtually choreographed. I pretty much had the vibe and feel they were looking for, but I had to erase the Funk Filharmonik arrangements from my 'hard drive' and enter the Tower arrangements.

"Garibaldi has some of the biggest shoes on the planet to fill," Lee continues. "I raised my seat and changed the position of my snare so I could play with more of an edge—they kept telling me to 'push more.' During my soundcheck/rehearsal, I went for a Funk Filharmonik fill that I usually do, and it was like someone pulled the plug on a treadmill and five guys kept running—I had to cop the Garibaldi fill. After the fourth show I was getting on the bus and thinking to myself that it felt great. Just then saxophonist and leader Emilio Castillo turned to me and said, 'Man, you sounded *great* tonight.' It really felt good to get that confirmation."

Finkelstein says of the whole experience, "It was an honor, a challenge, and a blessing to play with such a legendary band—and did I say fun?"

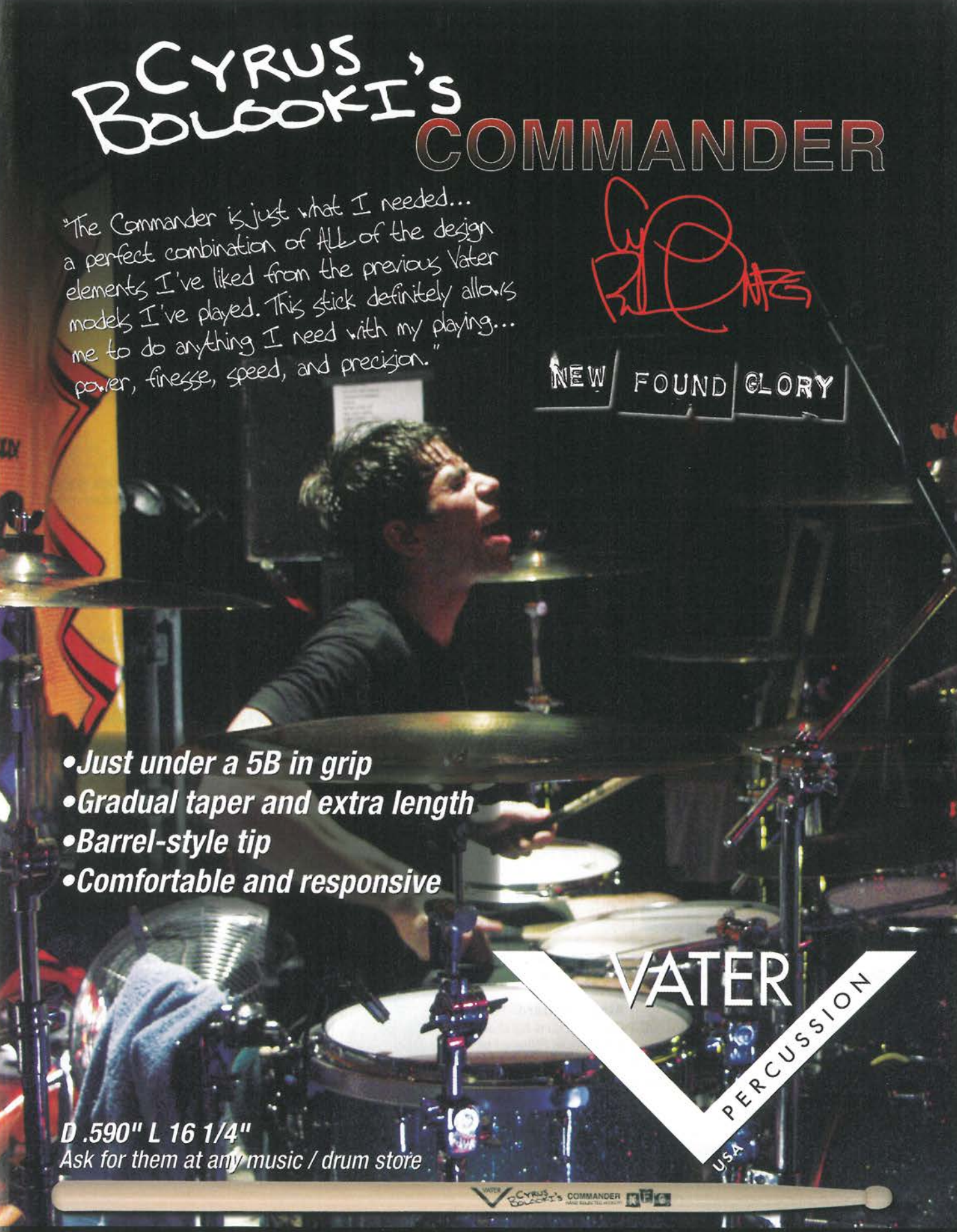
**Jon Albrink**

# CYRUS BOLOOKI'S COMMANDER

"The Commander is just what I needed... a perfect combination of ALL of the design elements I've liked from the previous Vater models I've played. This stick definitely allows me to do anything I need with my playing... power, finesse, speed, and precision."

NEW FOUND GLORY



- Just under a 5B in grip
- Gradual taper and extra length
- Barrel-style tip
- Comfortable and responsive

VATER PERCUSSION USA

**D .590" L 16 1/4"**
*Ask for them at any music / drum store*




***Unmatched Quality Guarantee:*** *Vater guarantees their drumsticks to be straighter, more consistent and of higher quality than all other leading drumstick manufacturers. Vater's Nylon tips are also guaranteed not to fall off, crack or break for the performance life span of the drumstick.*

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

**VATER PERCUSSION** 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877 **VATER.COM**

# NEWS

Blink-182's **Travis Barker** has launched his own record label, La Salle Records. It will be distributed through Atlantic.

**Adam Nussbaum** has been performing recently with The Joe Sample Trio, We3 (with Dave Liebman and Steve Swallow), James Moody, Miroslav Vitous, and John Abercrombie.

**Kenneth Schalk** is on Candiria's new release, *What Doesn't Kill You....* Check out their new MP3 at www.candiriamusic.com/media.php.

**Ralph Peterson** is on the new disc by trumpeter Sean Jones, *Eternal Journey.*

The late **Shelly Manne** can be heard on the new CD release of Nancy Wilson's 1960 recording, *Something Wonderful.*

**Lori Peters** is on Skillet's new album, *Collide.*

**Antonio Sanchez** is on Janis Siegel's *Sketches Of Broadway.*

**Jim Wilcox** is on tour with Authority Zero in support of their new album, *Andiamo.*

**Charley Drayton** is on Joey McIntyre's *8:09.*

**Tobias Ralph** is on the road with Tony C. & The Truth.

**Paulinho Braga** and **Jim Saporito** are on John Pizzarelli's latest, *Bossa Nova.*

**Gregg Bendian** brings his own approach to "cover band" The Mahavishnu Project. Check out his impressive Cobham-inspired playing on the group's new live one, *Phase 2* (Aggregate Music).

**Sigtryggur Baldursson**, of Bjork's wonderful, original band The Sugarcubes, is on *Dialog* by Steintryggur (http://www.smekkleysa.net/steintryggur/).

**John Blackwell** is on a worldwide tour with Prince in support of his latest CD, *Musicology.*

The always-working **Stanton Moore** is on a new jamband supergroup album, The Clinton Administration's *Take You Higher* (Magnatude Records). Galactic's funky drummer sounds *particularly* funky on this one.

**Pat Bautz** is on tour with members of the legendary '70s vocal group Three Dog Night, promoting their new Greatest Hits CD, *The Best Of Three Dog Night.* Original member **Floyd Sneed** is on the CD.

**Kenny Aronoff** has been in the studio cutting new tracks with Ashlee Simpson, Hilary Duff, Samantha Moore, Fan 3, Kelly Clarkson, and Koshi.

**Mercedes Lander** is on Kittie's *Until The End.* (For more on Mercedes, go to www.moderndrummer.com.)

**Kent Ross** is on the new disc by Josh Todd, *You Made Me.*

Legendary Cuban conguero **Candido Camero** re-joins long-time Machito vocalist Graciela for some classic Afro-Cuban jazz on *Inolvidable.*

**Todd Strait** is on The Kerry Strayer Septet's *Mentor.*

**John Convertino** is on Calexico's latest EP, *Convict Pool.*

**Mike Haid** is on *Hurricane X* by Michael Harris.

**D.J. Fontana** joins his Elvis Presley bandmate Scotty Moore on *Alvin Lee In Tennessee.*

**Larry Howe** is on Chastain's *In An Outrage.*

**Josh Homme** of Queens Of The Stone Age has a new project out, Eagles Of Death Metal. Their new, decidedly *non*–death metal album is called *Peace Love Death Metal.*

**Perry Gartner** is on the Nine Men's Morris debut, *It's A Wonderful Life.* For more on the band, go to www.ninemensmorris.net.

**Phil Robinson** is on the new Autopilot Off CD, *Make A Sound.*

**Atom Willard** (The Offspring) joins his chum **Pat Wilson** (Weezer) on *Landandsea* by The Special Goodness.

# DRUM DATES

## This month's important events in drumming history

Gone but not forgotten: **Buddy Rich** was born on 9/30/17. **Elvin Jones** was born on 9/9/27. Original Average White Band drummer **Robbie McIntosh** passed away on 9/23/74, **Keith Moon** on 9/7/78, **John Bonham** on 9/25/80, **Shelly Manne** on 9/26/84, and **Philly Joe Jones** in September of 1985.

John Lennon records "Cold Turkey" on 9/25/69, with a backing band that includes Eric Clapton, Klaus Voorman, Yoko Ono, and **Ringo Starr**. One year later to the day, **Buddy Harman** and **D.J. Fontana** join Ringo on his second solo release, *Beaucoups Of Blues.*

On 9/2/70, **Phil Collins** answers a drummer-wanted ad in *Melody Maker* magazine for the group Genesis.

On 9/1/77, Blondie (with **Clem Burke** on drums) sign their first major-label record deal with Chrysalis Records.

## Happy Birthday!

**Chico Hamilton** (jazz great): 9/21/21

**Horacee Arnold** (educator): 9/25/35

**Ron Bushy** (Iron Butterfly): 9/23/45

**Greg Errico** (Sly & The Family Stone): 9/1/46

**Don Brewer** (Grand Funk Railroad): 9/3/48

**Martin Chambers** (The Pretenders): 9/4/51

**Neil Peart** (Rush): 9/12/52

**Zak Starkey** (The Who): 9/13/65

**Ginger Fish** (Marilyn Manson): 9/28/65

**Robin Goodridge** (Bush): 9/10/66

**Stephen Perkins** (Jane's Addiction): 9/13/67

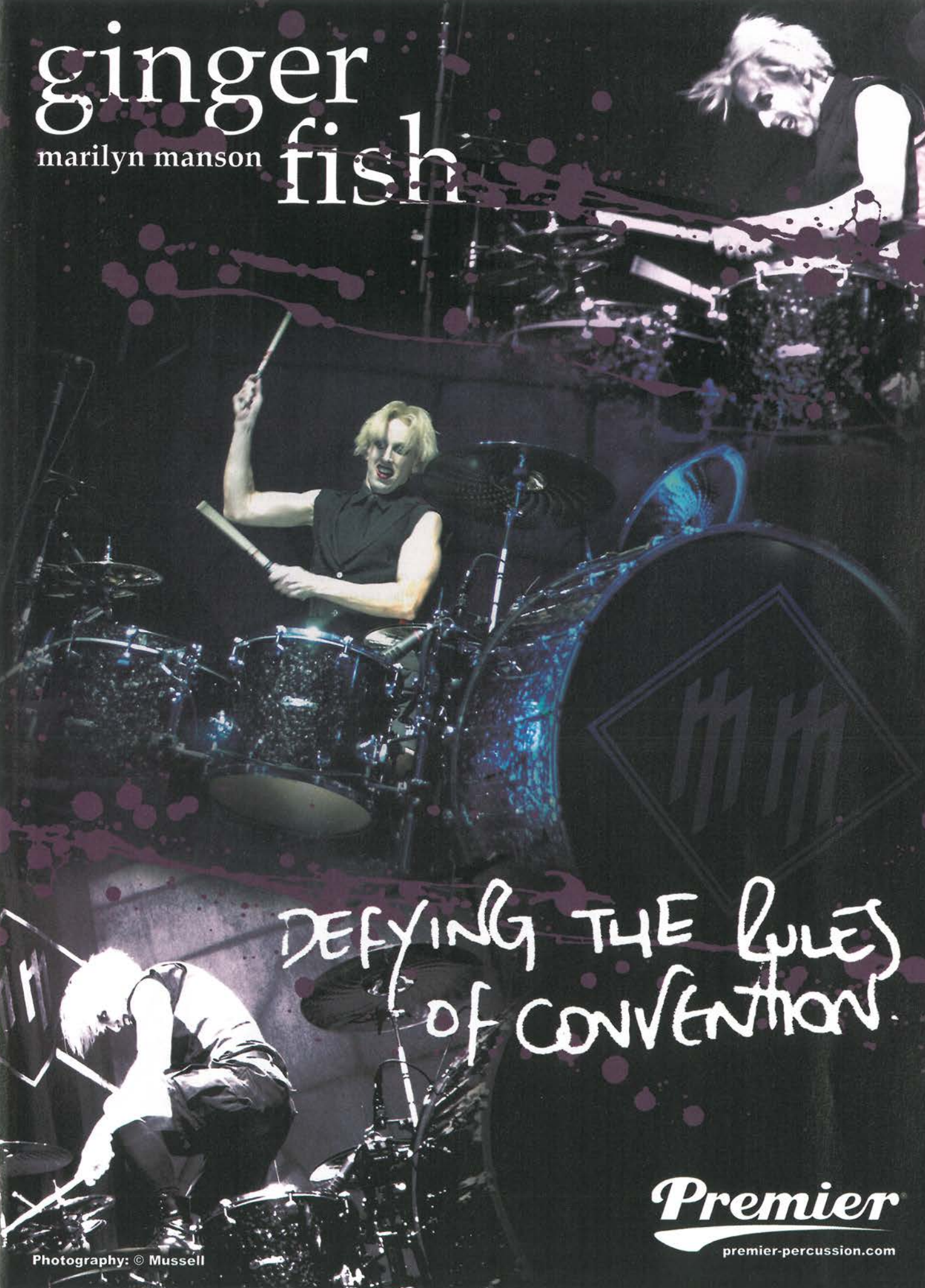
**Tyler Stewart** (Barenaked Ladies): 9/21/67

**Brad Wilk** (Audioslave): 9/5/68

**Kevin Miller** (Fuel): 9/6/70

**John Blackwell** (Prince): 9/9/73

**To hear some of the artists mentioned in this month's *Update*, go to MD Radio at www.moderndrummer.com.**


ginger fish
marilyn manson
DEFYING THE RULES OF CONVENTION
Premier
premier-percussion.com
Photography: © Mussell

# Spaun Z Series Drums

## An Off-The-Shelf Alternative To High-Priced Custom Kits

**HITS**

superb sonic and visual quality at an affordable price

high-quality hardware package with lots of nice features

**MISSES**

limited color and configuration options

*by Paul Bielewicz*

Spaun drums has been making high-quality custom drums for quite a while now. Their kits and snares are available in nearly endless configurations of sizes, hardware, and finishes. However, to be frank, Spaun's custom drums are priced out of the reach of all but the most serious studio and gigging professional drummers. That is, until the recent introduction of Spaun's Z Series. The new line is an off-the-shelf version of the same quality drums offered in their custom line, but at a much lower price.

It's not any lack of manufacturing excellence or compromise of sound quality that allows the Z Series to be sold at a lower price. It's simply a matter of mass production versus custom building, along with the modification of certain details. For example, like Spaun's custom drums, the Z Series features 100%-maple shells with double 45° bearing edges. But the Z series has a 9-ply shell, versus the 8-ply shell of the custom kits. Additionally, the Z Series lug is a cast version of the solid machined-brass lug used on the custom drums.

### Specs

Another cost-cutting measure in the Z Series is its limited selection of color and size choices. The initial offering consists of two color choices: Burgundy Gloss lacquer and Black Serpentine wrap. Kits are available in a five-piece configuration: 8x10, 9x12, and 12x14 suspended toms, a 5x14 snare, and a choice of 18x20 or 18x22 bass drum with a double tom mount. A 14x16 floor tom is available as an add-on. Kits can be ordered with or without a hardware package.

### Appearance

The Black Serpentine finish on our review kit is similar to a moire or flame finish. It's a textured wrap with a serpentine pattern that takes on interesting visual qualities under different lighting conditions. The Burgundy finish is a high-gloss lacquer that allows the natural grain of the maple to show through. Both finishes are exceedingly well done, and they're very distinctive choices for such a limited offering.

The Burgundy finish is only available with standard-configuration lugs, while the Black Serpentine is only available with offset lugs, which are becoming a popular choice with many of today's young drummers. So the Z Series essentially offers a finish for both ends of the drumming market: the Burgundy with standard lugs for more traditional drummers, and the Serpentine with offset lugs for more progressive drummers.

### Heads

The batter heads on the snare and toms are Evans G2 models (coated on the snare and clear on the toms). The 2-ply heads seemed to enhance the low pitch of the maple drums. (If the user desired higher pitches, more sustain, and more overtones, single-ply heads might be the way to go.) Resonant heads were clear Evans G1 (1-ply) models.

The EMAD bass drum batter head features a removable external foam ring that reduces overtones. Spaun also provides a pillow that can be used inside the drum to further reduce overtones and to turn the drum's natural "boom" into "thud." After trying both with the review kit, I found that a combination of medium-low batter-head tension and medium resonant-head tension, along with the EMAD tone ring (but no pillow), provided the best bass drum sound.

One more note about the bass drum is that the front head is not vented. This makes it more difficult to put the muffling pillow inside the drum, since it necessitates the removal and re-tuning of the resonant head. However, it does give the drum the capability of a full, rich tonality. It's not a big deal to cut a hole in a front bass drum head if the need arises.

### Sound And Manufacturing Quality

Drums with 100%-maple shells generally possess qualities such as warmth, roundness of character, mellow sustain, and deep pitch. The Z Series drums deliver that and more.

After experimenting with different tensions and tuning, I found the most positive sound qualities with the batter heads tensioned anywhere from medium-high to medium-low. At the low end of that scale, the drums sounded low-pitched, warm, and mellow, with a quick decay. But what I'd consider to be the best-sounding tuning was with the tom batters at medium tensions and the resonant heads at medium-high. With that arrangement, I went as far as to check the actual tuning of the drums. (I'll explain why in a moment.) The resulting pitches were: 10" tom—e above middle c; 12" tom—b below middle c; 14" tom—g below middle c; 16" tom—e below middle c (one octave below the 10" tom).

With its batter tension at medium-low and its front head at medium, the bass drum's pitch was e (one octave below the 16" tom). With its batter head tension medium-high and the snare-side head tension medium, the snare drum's pitch was e (1 octave above the 10" tom).

The range of pitches from lowest to highest on the kit (the bass drum and snare drum, respectively) represented a span of four octaves, which I find quite impressive. Meanwhile, tom-tom combinations of 10/12/14 or 12/14/16 provided an e minor chord, which is very compatible with many kinds of music. Granted, you may not want your drums tuned the same as I would, but it's still nice to know that a kit can sound so *musical*.

### Sizes

If a drum series is only going to offer a single size of snare drum, versatility is the name of the game. As such, the 5x14 size of the Z Series snare drum was a logical choice. When tuned low, it had a fat, round sound with great snare response. When tuned high, it had a lot of crack and volume. Medium tuning provided a suitable combination of both. The snare hardware (throw-off, snare wires, and buttplate) was functional and attractive.

The tom sizes (identified above) are likewise a versatile mix, offering a logical match of depth to diameter. And at 18" deep, the bass drum is 2" deeper than many of its lower-quality counterparts.

### Hardware

The Z Series kit is offered as a shell pack or as a complete kit with hardware. The 800 series hardware package includes two boom cymbal stands, one hi-hat stand, and a snare stand (all double-braced), along with a bass drum pedal. The inclusion of a hideaway boom feature on the cymbal stands is useful (the booms disappear within the stand to collapse into a smaller package), and the hi-hat stands' legs can be rotated to accommodate a double bass pedal. The 10", 12", and 14" toms are suspension-mounted, and each mount is held by heavy-duty L-rods with memory locks for support and ease of setup repeatability. The heavy-duty bass drum pedal is very adjustable and can be tailored to the player's specific tastes.

### Conclusions

The striking appearance, fine craftsmanship, and superb sound quality of the Z Series drums bring Spaun firmly into the affordable-drums market. In fact, I'd say that the drums are an excellent choice for anyone looking for a kit for *any* application, whether budget or custom.

### THE NUMBERS

**Five-piece kit, shell pack only** ..... **$2,199**
**Five-piece kit, with 800 series hardware** ..... **$2,599**
**14x16 add-on floor tom** ..... **$ 519**
(prices above same for drums in either Burgundy lacquer or Black Serpentine wrap finish)
**800 series hardware package** ..... **$ 435**
**(909) 971-7761, www.spaundrums.com.**

# Yamaha Metal Snares
## Change Is Good!

**HITS**
excellent quality control

new seamed shells offer exceptional sound and value

innovative hardware designs

**MISSES**
several models available only with Nouveau lug

13" size can be difficult to get good cross-stick sound on

***by Phil Ferraro***

You've likely noticed the rising cost of percussion equipment over the past few years. With this economic consideration firmly in mind, Yamaha has chosen to redesign their metal-shell snare drum line, with the intention of offering discriminating players a quality instrument at a more affordable price.

At the heart of this new snare line is a major change in Yamaha's shell design. Seamed concave center-beaded shells now replace the seamless models that Yamaha formerly offered. Though highly regarded for their uniformity and strength, seamless shells are far more time- and labor-intensive to produce, and are thus more expensive. By employing a new seamed construction method—said to be structurally strong and percussively articulate—production cost is reduced by 20%-25%. On some of the models reviewed, substantial changes in hardware further enhance the value of this redesigned line.

### Steel And Aluminum

Steel and aluminum shells have long been employed on entry-level and student model snares. Over the past decade these shells have been showing up on top-of-the-line drums, finding favor with major artists and professionals seeking extreme dynamics and cutting, high-end projection. Yamaha has chosen to fit their new steel and aluminum models with their traditional one-piece lug design, 20-wire snares, locking lug nuts, 1.8-mm snare beds, and Remo heads. The 5½x14 steel snare utilizes a 1.2 mm–thick shell, Yamaha's standard side throw-off strainer/butt assembly, and 1.6-mm steel triple-flanged rims. The 5½x14 aluminum model offers a 2.0 mm–thick shell, heavy-duty 2.3-mm steel Dynahoops, and Yamaha's innovative new detachable strainer/butt assembly. (More on this later.)

*5½x14 Steel*

*5½x14 Aluminum*

### Brass And Copper

Originally employed in the construction of instruments like trumpets and trombones, brass has long been renowned for its rich tone and broad, full-bodied projection. With such a distinguished musical pedigree, it became the alloy of choice for most top-quality metal snares over the years.

Copper, on the other hand, is a relatively obscure choice in snare-shell construction. Darker in tone (similar to its slightly more common "metallic cousin" bronze), copper offers a frequency range that, in some ways, comes closest to bridging the sonic gap between the low-frequency warmth of wood snares and the crisp responsiveness of metal.

The 6½x13 and 5½x14 brass-shelled snares and the 5½x14 copper model feature a thicker 1.5-mm shell, 20-wire snares, locking lug nuts for tuning stability, Remo Ambassador heads, 1.8-mm snare bed, 2.3-mm Dynahoops, and metal snare guards.

### Hardware

Along with the new shell construction, Yamaha has upgraded the hardware on the majority of the new seamed snare line. For example, quick-release Nouveau lugs offer some significant improvements over traditional lug designs. Utilizing a "floating" concept for greater resonance, the lug casing is separated from the shell, catching "freely" on insulated extruding bolts that are affixed at nodal points on the shell. By simply loosening the tension rods, the lug casings, rods, and hoops detach quickly and easily, making head changes a breeze. No more frustrating and time-consuming

removal of individual tension rods. No more annoying loss of washers or misplaced rods to hunt for.

The concept of a "quick release" lug is not new. A number of drum companies experimented with such designs over the years, with only limited success. This may have been due to engineering and design flaws, tuning and tensioning inconsistencies, or a general lack of ergonomics (user-friendliness). Yamaha has clearly put a great deal of thought and effort into their design, effectively addressing these issues with the aim of making Nouveau lugs their new professional standard. Of course, if you're a purist who favors a more traditional lug design, this will limit your selection of models within the new metal snare line.

Another major hardware improvement is Yamaha's new detachable strainer and butt assembly. Continuing the concept of user-friendliness, this new system allows quick detachment of the snares, without affecting playing tension or having to unscrew the snare cord for removal. The cord is connected to receiving assemblies that attach, via drumkey bolts, to the new strainer and butt plate. One simply loosens the individual key-bolts on the strainer and butt plate and pulls off the snare assemblies for fast and easy head changes. It's the quickest and easiest such operation I've ever experienced.

For safety and reliability, the strainer and butt plate are fitted with two extrusion nubs that fit into receiving holes on the snare assemblies. This ensures freedom from misalignment, slippage, or disconnection, even if the key-bolt were to loosen. Also, since the receiving assembly reconnects to the same point it was at prior to the head change, readjustment of strainer tension is no longer required. This is a *major* time saver.

Another sharp feature of this new strainer is the "memory scale." It's a striated tension gauge that allows you to adjust/readjust snare torque quickly and accurately at a glance. This little extra really takes the guesswork out of fast tension/style changes. Go quickly and accurately from "wet & funky" to "slam, snap, crackle, and pop" without having to hunt for the right "sweet spot" on the strainer. Nice!

### Sound

Technological advancements are good, but they're meaningless if an instrument doesn't have a good sound. It's nice to know that Yamaha has its priorities in order. Of the five models we reviewed, I could find no fault or complaint structurally, cosmetically, or musically with any of them. The quality control was excellent and each drum had its own unique voice, creating a series that offers something for everyone.

For drummers on a budget, or who seek lots of cutting, high-end crack and piercing tonal sustain, the steel model would more than fit the bill. The aluminum snare offered crisp, articulate sound, with sweeter overtones across the entire head.

The two brass models showed why this metal is so highly regarded for its versatility. Both offered that musically paradoxical combination of crispness and warmth for which brass is noted, though their respective sizes enhanced individual differences. The 5½x14 has a broad, responsive tone in the mid and upper ranges, making it an exceptional multi-purpose snare. The 6½x13 offers rich and well-defined articulation at the mid to low end. However, as is the case with all 13" snares regardless of brand, finding the "sweet spot" for solid cross-stick playing can be a real problem. Yamaha recommends the additional purchase of their Groove Wedge hoop attachment to address this problem.

The final model reviewed was a real surprise—and my hands-down favorite. Similar to bronze but livelier, the copper snare offered dark, rich low-end articulation and surprisingly responsive sensitivity. For fun, I fitted it with a Remo Renaissance head to test brushwork. It sounded so good, I haven't gone near sticks since. The "look" also got me, with a beautiful burnt-orange lacquered copper patina, offset by gleaming chrome hardware. I couldn't keep my eyes or hands off it!

### Bottom Line

Yamaha has done an excellent job of revamping their metal snare line. Considering the superior sound, cost-effective change to seamed shells, and upgrades to the new detachable strainer/butt assembly and quick-release Nouveau lugs, these drums are truly an exceptional value. Giving them a serious look and listen would be time well spent!

**THE NUMBERS**

| | |
|---|---|
| 5½x14 Steel | $409 |
| 5½x14 Aluminum | $499 |
| 6½x13 Brass, Nouveau Lug | $529 |
| 5½x14 Brass, Nouveau Lug | $569 |
| 5½x14 Copper, Nouveau Lug | $569 |

(714) 522-9011, www.yamahadrums.com.

6½x14 Brass

5½x14 Copper

# New Wuhan 16" Crash Models

## Expanded Lines Offer Lots Of Choices

**HITS**

new weights offer tonal variety

improved, full-bodied crash sounds

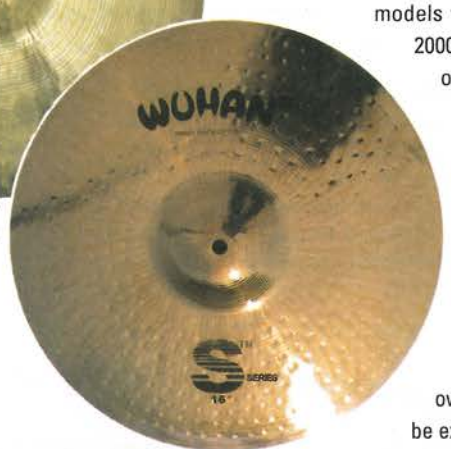
extremely affordable pro-quality cymbals

**MISSES**

edges of Traditional models are very sharp

*by Rick Van Horn*

*16" Traditional crash*




*16" Shining S crash*

When Wuhan's Western-style hand-hammered cast cymbals were introduced in 2000, the line was extremely limited. All of the cymbals were generally thin, and crashes were offered by size only. When the Shining S series was introduced a couple of years later, the same situation applied.

Now Wuhan has expanded both the Traditional and the Shining S series to include 16" crash cymbals in thin, medium-thin, and medium weights. The idea is to offer drummers greater variety in cymbal response, tonality, and projection. Besides the new weights in each series, Wuhan's craftsmen have also given the 16" crashes shallower bows and re-shaped bells.

### A Little Background

According to Wuhan, their Traditional models offer the distinctive characteristics of hand-hammered cymbals, including "a warm, musical tonality and a breathy wash of overtones that creates a comfortable cushion of sound." That sounds a little flowery, I know, but I have to admit that it's accurate. The Shining S series offers these characteristics with additional brightness and penetration.

When I reviewed the original Wuhans in 2000, I mentioned a characteristic that I called "a touch of China." By that I meant that although they are clearly Western-style cymbals, their metallurgical pedigree and method of manufacture still gave them just a touch of that Wuhan China-cymbal heritage. As I put it then, "It's nothing remotely approaching 'Oriental' or trashy. It's more of a subtle hiss that underlies the clear, ringing tonality of the crash. It gives a 'breathiness' to the explosion of the crash that's just *so* sweet."

### And Now...

The new 16" models have retained that "touch of China" sound. But their new varied weights, as well as the bow and bell modifications, seem to have given them additional sonic substance.

Our review quartet included thin and medium-thin Traditional and S Series crashes. The thin models were slightly thicker than the original 16" Wuhan crash I reviewed back in 2000, while the medium-thin models were noticeably so. As a result, where the original model sounded "splashy," the new models all have more full-bodied crash characteristics.

The thin models have lower pitches, and they decay more quickly than the medium-thins do. Also, as advertised, the S Series models are brighter and more penetrating than are the Traditionals. So between the weights and types, you have a nice choice.

We didn't review any medium-weight Wuhans, but I'd be willing to speculate that they would be higher in pitch, louder, and longer in decay than those we did review. So there's more choice yet.

Speaking of choices, Wuhan chose to modify the 16" crash in each series first, owing to the versatility and popularity of that size. We're told that other sizes will be expanded along similar lines in the near future.

### Watch Your Fingers

The original Wuhans were so thin that their edges were sharp enough to be potentially dangerous. Even though the new 16" crashes are a bit thicker overall, the edges of the Traditional models still seem very sharp. (The edges of the S Series cymbals are more rounded, probably owing to the buffing process that gives the cymbals their shining finish.) Aside from the potential for finger cuts as a result of normal handling, I'd hate to think what might happen if I dropped one of the Traditional crashes edge-down on my foot. (Don't laugh; it's happened.)

I know that Wuhan cymbals are hand-made in an already labor-intensive process. But I think it would

be advantageous to all concerned if an edge-smoothing step were added to the production of the Traditional models.

### They're Not Budget Busters

Despite their professional-quality acoustic performance, Wuhan cymbals are priced significantly lower than most pro-quality cymbals. In addition, Universal Percussion (the US distributor) will replace a cymbal that breaks for any reason—no questions asked—for one full year from the date of purchase. This is a one-time offer per cymbal; they won't give you a new one every other Friday. But it's still a heck of a deal.

So there you have it: an expanded range of pro-quality 16" crash sounds, great prices, and a terrific warranty. That's an impressive combination worth checking out!

**THE NUMBERS**

**16" Traditional crash** ..... **$173**
**16" Shining S series crash** ..... **$198**
(cymbals in both series available in thin, medium-thin, and medium weights)
**(800) 282-0110, www.universalpercussion.com.**

# Quick Looks

## Drum Workshop Sidekick Pedal

DW's new Sidekick bass drum pedal is the brainchild of drum and hardware inventor J.T. Whitney. It's designed to swing a beater up vertically, so as to hit the bottom head of a floor tom—ostensibly for use with stand-up "cocktail" kits.

The pedal's footboard is connected by a length of braided cord to a totally separate beater-action assembly. This assembly, in turn, is attached to a vertical rod that substitutes for one of the floor-tom legs. The assembly holds the beater arm, the bearing on which the beater swings, and the spring that controls the beater action.

The pedal's hoop clamp tightens down on a nylon ball, from which extends a steel rod. This rod connects to the bottom of the "tom leg" that holds the beater assembly, permitting some positioning flexibility for the footboard while giving rigidity to the entire unit.

I have no doubt that the Sidekick works wonderfully for stand-up applications. But I wanted to see how well it would work under a floor tom on a drumkit in order to provide an alternative bass drum sound for special effects. Of course, my brilliant idea would have been a total dud if the Sidekick didn't feel and function like a "real" bass drum pedal. Fortunately, it does. It wouldn't be the best thing for playing speed-metal blast beats on, but it's surprisingly responsive and comfortable to use.

Assembling and positioning the Sidekick the first time was a little awkward. The components all interact closely, and maneuvering them into place on a floor tom whose leg brackets didn't open up completely was a hassle. But once I got everything adjusted, setup was no problem thereafter.

Breakdown wasn't a problem at all, because I could just lift the floor tom straight up off of the Sidekick "leg." (A memory lock records its position.) From there I could disconnect the short rod extending out of the nylon ball from the "leg," separating the unit into two sections connected by the braided cable. These packed up into a hardware bag pretty easily.

Stand-up drummers will applaud the Sidekick, I'm sure. But it offers terrific potential to us seated players, too. Heck, you could put one under each of several floor toms to create foot-operated melodic-tom fills. Oh, the possibilities. The Sidekick lists for $265.99.

**(805) 485-6999, www.dwdrums.com.**

**Rick Van Horn**

# Pearl Signature Percussion

## Instruments As Good As Their Namesakes

**HITS**

Flores congas sound warm, and record well

Allende drums have good projection for live applications

Quiñones timbales produce a piercing cascara sound

**MISSES**

finish of Flores drums might deter some buyers

***by Norman Arnold***

The folks at Pearl have recruited some of the top players in the percussion world to help create new products in their percussion line. With artists like Richie Flores, Bobby Allende, and Marc Quiñones lending their names—to say nothing of their design input—it's a good bet that these signature instruments will be something special. Let's take a look.

### Richie Flores Signature Congas And Bongos

The first thing one notices about these drums is their distinctive appearance. The oak shells are finished in a high-gloss lime green lacquer, on which ancient Aztec, Incan, and Mayan symbols are painted in black. It's a fresh look for a set of congas. The four drums in this series are based on Pearl's Elite drum designs, with the addition of a 10" requinto. The requinto is basically a small quinto with a tight, high-pitched sound that's great for soloing.

All the drums have natural buffalo-skin heads that feel great to the touch. They work with the oak shells to create a very warm sound that's natural and appealing. The rims are made of polished steel and are curved for playing comfort.

These drums would be great in the studio, or for a discriminating player in any situation where a warm sound would be the number-one criteria. I recorded them from a distance, and they had an authentic "old school" sound. When miked up close they were really punchy, but still warm.

The matching bongos also feature buffalo-skin heads and a very warm sound. I cranked them up quite a bit, and they really responded. The rims on these drums are well down, making the drums very comfortable to play. The bongos recorded as nicely as the congas did, and they matched the larger drums well in tone and presence.

About the only negative thing I can say about these drums is that Richie Flores' signature finish might be a little *too* unusual. I'd like to see more finish choices, just in case Mayan symbols and lime green paint would deter someone from buying a great-sounding set of drums.

### Bobby Allende Signature Congas And Bongos

This new series offers fiberglass drums equipped with Remo FiberSkyn 3 heads. The sound of these drums is distinctly brighter than that of the Flores drums. The fiberglass shells and synthetic heads combine to create plenty of overtones and ring.

The quinto produces a slap sound that's sharp and bright—great for soloing in a live environment or cutting through a horn section in a salsa band. The conga and tumba are equally responsive. All three drums feature polished steel rims with a comfort curve style that's really easy on the hands. Invisible seams give the fiberglass drums the look of wood, which is enhanced by the Cafe Con Leche fade finish.

***Bobby Allende congas and bongos***

Marc Quiñones timbales

The Allende drums are 28" tall to fit seated players, and they have a wide base to add projection and stability. They'd be excellent for a touring player looking for a drum that will project on stage and stand up to the rigors of the road.

The congas are matched with Bobby Allende signature bongos. Again, the combination of FiberSkyn heads and fiberglass shells creates a sharp, bright sound that would project in just about any live situation. In all, the Bobby Allende congas and bongos should serve well wherever a penetrating Latin beat is called for.

**Marc Quiñones Signature Timbales**

The most noticeable features of the Marc Quinõnes timbales are their polished steel shells and the sound those shells produce when a cascara pattern is played on them. It's really loud and piercing, but with no overly bright overtones—just solid and clear. The rims and shell combine to create a really focused rimshot sound, especially on the 14" drum.

The drums came with Remo clear Ambassador heads, which I think is a great choice. I tried a bunch of different tunings, and I was able to get the 15" hembra really low—almost like a slappy tom-tom—where it really boomed. *Very* cool.

My tuning experiments were made easy by the innovative tuning system on these drums. The lug nuts are on the top of the rim, rather than on the bottom as is traditional. A socket wrench (supplied) is used to tighten or loosen the lugs.

This system is convenient in terms of access to the lug nuts. However, there's also a certain convenience to being able to use the same ½" wrench to tune your congas, bongos, *and* timbales. The socket-wrench system means that you'll have one more thing to look for or to attach somewhere on your rig. In essence, it's a trade-off of one convenience for another. The choice is yours.

The timbales come with a cowbell post, a clave block, and a double-braced tilting stand that works great and is very solid. This set of timbales is worth a serious look if you're in the market for Latin drums with a slightly different look and sound.

**Conga Reso-Plates**

These aren't signature items, but if you frequently play in different locations and like to sit when you play, Reso-Plates is a name you'll want to remember. They're wooden plates that go under your drums to provide a hard, resonant surface. If you've ever played an acoustic coffeehouse gig on a carpeted stage, you know how much sound such a surface can rob from a conga. I know a few LA guys who carry around small pieces of plywood in their cars, just for that reason. But the cutout handle and round design of the Reso-Plates makes them much easier to carry. You can even use them to cover the tops of your congas when in transit. A simple design, but a great idea.

Conga Reso-Plate

Richie Flores congas

**THE NUMBERS**

**Richie Flores Signature Oak Drums**

| | |
|---|---|
| 10" Requinto | $429 |
| 11" Quinto | $479 |
| 11¾" Conga | $549 |
| 12½" Tumba | $599 |
| 7" & 9" Bongos | $329 |

**Bobby Allende Signature Fiberglass Drums**

| | |
|---|---|
| 11" Quinto | $479 |
| 11¾" Conga | $549 |
| 12½" Tumba | $599 |
| 7" & 9" Bongos | $329 |

**Marc Quiñones Signature Steel Timbales**

| | |
|---|---|
| 14" & 15" set | $599 |

**Conga Reso-Plate** ..... $ 37

(615) 833-4477, www.pearldrum.com.

# Auralex HoverDeck And Aural-Xpanders

## Set Your Sound Apart

**HITS**

improved isolation of drum sound from stage surface

portable system easy to set up and break down

***by Mark Parsons***

Auralex has been a major name in the field of acoustic treatment products for over twenty-five years. In recent years they've introduced a few items that have drumset applications—such as their PlatFoam. Well, now they've developed a couple of interesting products that are specifically *designed* for live and recording drummers. The first of these is the HoverDeck.

### HoverWhat...?

The HoverDeck is described by the manufacturer as "a portable drum isolation riser." Well, if you substituted the word "platform" for "riser," that's a very good description, since the HoverDeck only elevates the drumkit off the floor by one inch.

Semantics notwithstanding, this really is a practical and innovative product. There are two versions: the HD-64Gig and the HD-88Concert. (Add-on options are available for each.) The former is for a four- or five-piece drumset, while the latter is made for larger kits. We tested the smaller version.

### Theory

Due to their construction, most stages will sympathetically resonate (vibrate) along with low-frequency sounds. This is even worse with most club stages that utilize a "drum riser" that's usually a plywood box spanning dimensional framing. (Pretty much the definition of a "vibrating membrane"!) The whole thing can start to "boom" along with the drums or PA. This, in turn, yields a sound that can best be described as "the opposite of clean and tight." Unwanted low frequencies in the drum sound make the toms and kick drum blend into one, big, booming mess, with the individual notes becoming indistinct.

***Drumkit placed on a HoverDeck***

This effect also occurs in a lot of residential construction, which typically utilizes a wooden sub-floor over joists. (The sub-floor will commonly be topped with carpet, hardwood, tile, or linoleum.) Unwanted low-frequency resonance is also easily transmitted throughout residential structures via the framing members. Since this sound is transmitted mechanically rather than being airborne, typical first-line soundproofing methods like insulation and airtight construction techniques—while very useful against the higher frequencies—aren't as effective at preventing leakage into other spaces within the building.

So what's the answer to both of the above problems? Isolation at the sound source. And that isolation is the HoverDeck's whole reason for existence. It's specifically engineered to acoustically isolate the drumset from the floor, reducing mechanically transmitted resonance.

### Construction

The HoverDeck consists of a number of MDF (medium-density fiberboard) panels, which are covered in a tough black laminate. On the underside of each panel are isolation pucks called—you

guessed it—ISO-Pucks. They're 2" squares (approx. ½" thick) of a dense neoprene-like substance, and they're the crux of the whole matter: They acoustically isolate the panels from the floor.

The fundamental unit for the HoverDeck-64 is the HD-22, which is 24" x 24" (and 1" thick, as are all the HoverDeck panels). Each panel has five ISO-Pucks underneath, and the panels are fitted with hook-and-loop fasteners on each corner so they can quickly be attached to each other or taken apart for transport. The top of each HD-22 has pieces of friction tape affixed diagonally to it to give a non-slip purchase to whatever drum rug you may place over the HoverDeck. All in all, it's a clever and functional design.

The HD-64 comes with six HD-22 panels and one larger HD-tc panel (24" x 32"). This gives you a 4' x 6' platform for your kit with an additional 2' x 2½' section on the rear for your throne. This is adequate for a basic four- or five-piece drumset, and if you need just a wee bit more room for stands around the kit (cymbal, tom, or mic') then you can add optional HD-s panels (14" x 18") wherever you need them.

Also available for the HoverDeck is a rugged plastic road case with wheels on one side so you can tip it up and roll it. The case should be considered essential if you plan to use a HoverDeck in any other than a fixed location.

**In Use**

The first step in our test process was to unpack the road case and fit the panels together. The logos on the tops of the panels make it a snap. Just place each panel so the logos all face the same way, and the "hook" parts of the fasteners automatically line up with the appropriate "loop" parts. I was able to fit a modern four-piece kit on the HoverDeck-64 (with the "rack" and "floor" toms both stand-mounted). A similarly configured five-piece would also have fit, but more than a couple of cymbal/tom stands might require an additional panel or two.

The initial test location for the HoverDeck was a fairly large space (1,000 sq. ft.) with nice, live acoustics and a slab floor. I wasn't expecting a noticeable change here, since the massive slab under the floor—criss-crossed with huge grade beams under the ground—was not going to be easy to make resonate. (It was designed to be this way on purpose.) However, even in this hardest-case scenario the HoverDeck did make some sonic changes. They were subtle, to be sure, but there was a tightening of the low end, primarily noticeable in the kick drum.

The next step was to move the HoverDeck and the drumset to a second-floor location with a hardwood floor above wood-over-joist construction (typical of many stages, churches, and residences). Besides playing the kit when set up off and then on the HoverDeck, we also did some rapid A/B testing as follows: We placed the kick directly on the floor and played it. Then we immediately moved it to the HoverDeck and played it again. We repeated this process with a floor tom on legs, then again with smaller, stand-mounted toms, and finally with a snare drum. This allowed us to quickly ascertain the effects of the isolation platform on the individual components of the drumset.

The best way to objectively describe the overall effect of the HoverDeck is that it cleans up and tightens the sound of the drums by reducing the low-frequency components of the room vibrations. This does *not* mean that it will make your kit sound "dry" in a live room. All of the airborne reflections will still bounce around the room. And since most of what makes a room seem "live" are mid- and high-frequency reflections, the HoverDeck can't really affect this. (In fact, you probably don't want it to.) What it *does*

# Quick Looks

## Aquarian Focus-X Snare Batters

Aquarian's new Focus-X drumheads are designed to provide outstanding control over "drumhead overring," without the use of additional muffling devices. At the same time, they're designed to provide excellent response and articulation, even at low volumes.

That's actually a pretty tall order. While there are many batter heads on the market that incorporate some sort of self-muffing device, most of them are targeted at the heavy hitter, who's not concerned with low-volume articulation and response. Others are targeted at players in miking situations, where control of overring is the primary concern.

The Focus-X does provide excellent control of overring. When really walloped, it produces a "gated" sound that's powerful at the outset, then drops away almost immediately. There's just enough resonance ("ring") left over to give life to rimshots. The sound is controlled, but not choked.

What's surprising about the Focus-X is that it also provides full snare response and crispness when played at low volume. Again—not choked. In fact, the head's responsiveness—and it's available coated surface—make it great for use with brushes.

How is this magic accomplished? The Focus-X features a 1"-wide muffling ring on the underside. This ring is attached only at the outer rim of the head; it's free to move away from the batter under impact, and then come back to muffle the sound of that impact. The unique feature of this ring is that it has holes punched into it. These holes prevent "static cling" between the ring and the head, promoting greater movement of the ring when the head is struck. The result is a muffling ring that is more sensitive and responsive to the dynamics of stick impact than other, similar devices can be.

While the muffling capability of the Focus-X is more than enough for most acoustic gigs—and for many amplified ones—I'll admit that it might not serve in all possible situations. But any muffling that you'd need to add would be dramatically less than you'd probably need with most other batter heads. And that would leave you with a more natural-sounding and -feeling drum to play on. Not a bad combination!

While we tested only 13" and 14" coated snare batters, Focus-X heads are available in 8" through 18" sizes, in clear, Texture Coated, and Texture Coated with Reverse Power Dot models. Prices range from $21.06 to $41.58.

**(714) 632-0230, www.aquariandrumheads.com.**

**Rick Van Horn**

affect is the amount of structurally borne over-ring.

You may have noticed that when you play drums on a resonant floor, there is an almost continuous low-frequency hum that builds up from the kick and toms. This "constant boom" impairs articulation and makes it more difficult to discern individual notes. Well, the HoverDeck removes or reduces that largely non-musical vibration from the equation, making it easier for the pure tone of your drums to come through. It's not exactly like turning down the bass knob on a stereo. It's more like switching on a hi-pass "rumble filter" that gets rid of the subsonic trash that muddies up the music, while leaving the *musical* component of the sound alone.

Because we're dealing with low frequencies here, the effect is more noticeable on larger drums. With the kick, the effect was a pretty obvious lessening of the amount of sympathetic room rumble from the sound—drying out the sound and increasing articulation. With an 18" floor tom the effect was similar but a bit less. It was still noticeable with a 14" tom, but nearly gone by the time we got to a 10" tom. There was virtually no difference at all with a 4½x14 snare. Of course, the toms (except the floor tom on legs) were stand-mounted and had RIMS isolation mounts already in place, so there was very little vibration transmitted to the floor to begin with.

The last thing we checked was the amount of sound transmitted through the structure when using the HoverDeck. I went to an adjoining room (with two solid-core doors and a typical sheetrock wall with R-13 insulation in between) and had someone play the kick—again both off and on the HoverDeck. There was a noticeable reduction in the amount of "boom" that came through when the HoverDeck was used. We also checked from the floor below, and from across the building, three rooms and 70' away. Again, a reduction in structurally borne sound was apparent. The difference was not earth-shaking, and a HoverDeck is not going to enable you to bash on your drums with impunity if there's a sleeping baby in the room directly below you. But there definitely was a moderate reduction in noise transmission.

**Aural-Xpanders**

### Conclusion

Speaking of isolation tom mounts, perhaps that's the best way to subjectively describe the effect of the HoverDeck—it's like a giant suspension mount for your entire drumset. Placing a kick-mounted tom on a suspension mount doesn't change the fundamental character of the drum; it just allows it to speak more clearly. Likewise, using a HoverDeck isn't going to change the sonic personality of your drumset. It's simply going to allow its true nature to come through with less clutter.

If you frequently play on stages—or in studios—where the floor has a bit too much "sympathy" for your drums, or if your practice space booms like a cheap jukebox whenever you stomp on your kick, or if you're just a purist who wishes to hear the unadulterated sound of your drums, then you should check out the HoverDeck.

### Aural-Xpanders

Aural-Xpanders are interesting accessories that are marketed along with the HoverDeck. The Aural-Xpander kit consists of four different foam-based sound control products. Of particular interest to drummers are two of these: the PlatFeet (six included) and the Trap-Xpander (four included).

PlatFeet are 3" x 4" (x 2" high) blocks of acoustic foam with plastic-lined cutouts for microphone tripod feet, cymbal/tom stand feet, or floor tom feet. The idea is to isolate the individual stand right at the source.

I first tried the Xpanders under the feet of a floor tom. The effect was slight in the particular room in which I was conducting the testing. There was a small reduction of lower frequencies being transmitted into the floor—similar to the results of the HoverDeck, but not as noticeable.

Then I placed the Xpanders under a mic' tripod and recorded some nearby drums, along with assorted footfalls, thumps, and bumps (to test isolation from typical stage sounds). I listened to the playback through headphones, and could hear no discernable difference. Then I listened through nearfield monitors. Maybe a slight lessening of the lower end of the "stage noises," but nothing dramatic. Then I got wise and went to the big speakers and turned up the bass. Now *here* was the difference, all below approx. 120 Hz. With the PlatFeet, footfalls sounded like...well...someone walking. *Without* them, however, it sounded more like an elephant walking across a giant bass drumhead: *boom...boom...boom....* Those small foam blocks were acting just like little acoustic rumble filters, removing the unwanted trash in the bottom two octaves.

Next we tried the Trap-Xpanders. These are little foam "gobos," maybe 6" x 4", that fit directly on a microphone to attenuate sound coming from the rear. Their primary mission is on a snare mic', in order to reduce spill from the hi-hats. That's exactly where we tried them, and that's exactly what they did. Playback revealed that when the Trap-Xpanders were removed in the middle of playing the kit, it was as if someone had cranked up the treble knob on the hats. The Xpanders didn't completely remove the hi-hats from the snare track, but they markedly reduced their high end (without affecting the snare sound) so that there was more isolation between the snare and hats.

Also included in this kit are an Xpander and two Tri-Xpanders, which are basically larger versions of the Trap-Xpander. We tried them on a vocal mic' and they performed like the Trap-Xpanders: They reduce the high-frequency component of sounds emanating from the rear of the mic', thus increasing the isolation of the track (almost like tightening the polar pattern of the mic', without any attendant phase effects). These could be useful on overhead mic's, if you wished to reduce the room ambiance from the mic' signal.

Though primarily of interest to engineers, recording drummers should also find the Aural-Xpanders kit an inexpensive way to add more clarity to their drum tracks.

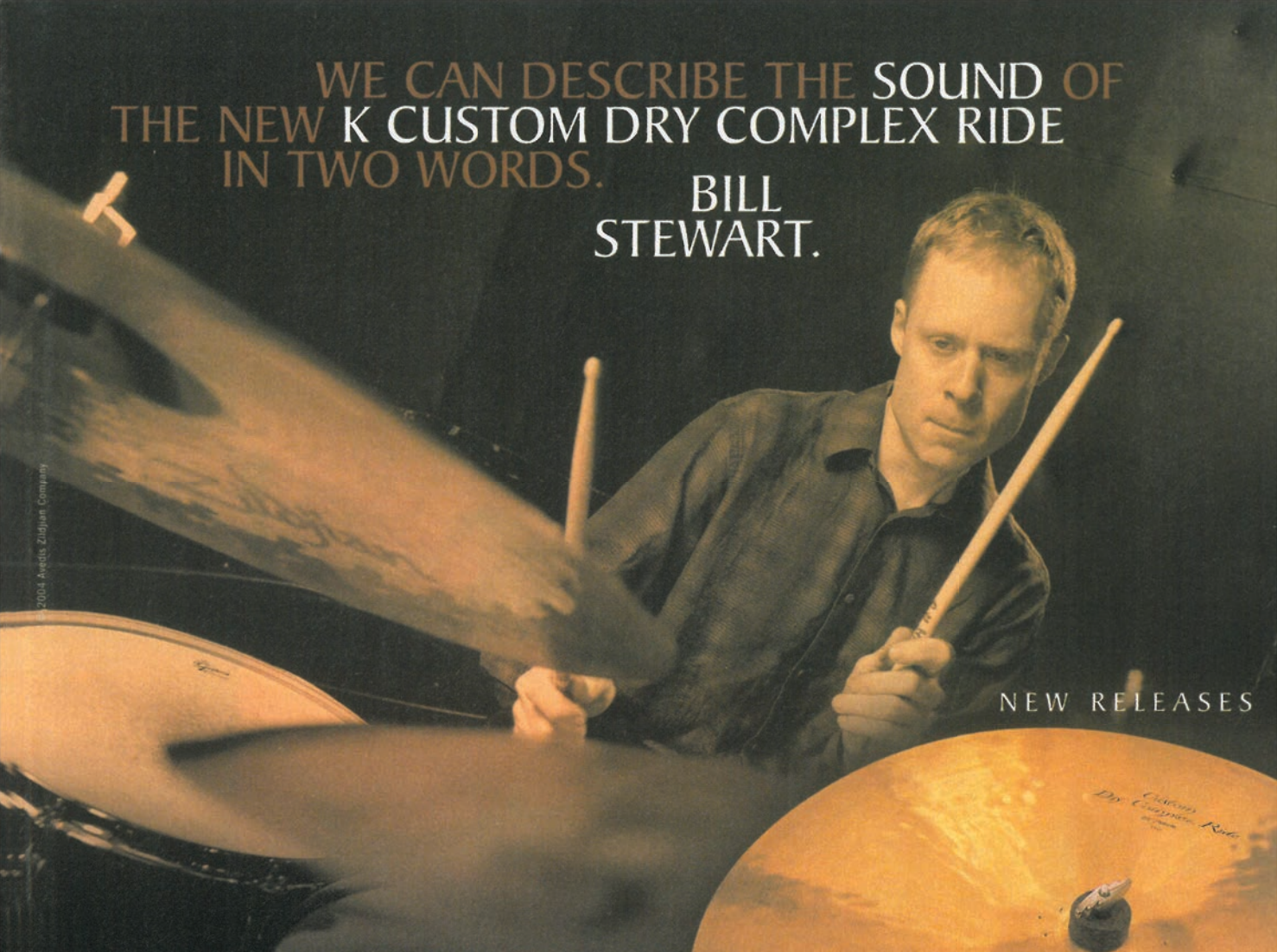
### THE NUMBERS

| | |
|---|---|
| HoverDeck HD-64 (as tested) | $399 |
| HoverDeck HD-88 | $999 |
| Road Case (when purchased w/HoverDeck) | $100 |
| Aural-Xpanders Kit | $ 49 |

(317) 842-2600, www.auralex.com.

# WE CAN DESCRIBE THE SOUND OF THE NEW K CUSTOM DRY COMPLEX RIDE IN TWO WORDS.

# BILL STEWART.



©2004 Avedis Zildjian Company

NEW RELEASES

Metheny, Scofield, Potter and Lovano. Throughout the years, they have all chosen Bill. Why? Energy, control and extraordinary musicality. With a dose of the unconventional. After more than two years working with the Zildjian Sound Lab, his unique and distinctive sound has been captured in our Custom Dry Complex Ride. Pronounced stick definition. Warm 'trashy' sound. Dry tone. Very complex.

Hear the new K Custom Dry Complex Ride at a Zildjian dealer near you.

*Check out some of these other recent K Custom releases from the Zildjian Sound Lab developed with drumming greats, Peter Erskine and Terri Lyne Carrington.*

*K Custom Left Side Ride*
*(Peter Erskine)*

*K Custom High Definition Ride*
*(Terri Lyne Carrington)*

*K Custom Dry Light Ride*

K Custom

| | | |
|---|---|---|
| K Custom | Dry Complex Ride | T MT 22 |
| K Custom | Left Side Ride with 3 Rivets | MT 20 22 |
| K Custom | High Definition Ride | MT 22 |
| K Custom | Dry Light Ride | MT 20 22 |

ZILDJIAN.COM/FRESH

Zildjian

© 2004 Avedis Zildjian Company

**TEDDY CAMPBELL**
BRITNEY SPEARS

**BRIAN CHASE**
YEAH YEAH YEAHS

**SAMANTHA MALONEY**
HOLE

**TUCKER RULE**
THURSDAY

15" A Custom
Mastersound HiHats

A Custom Series

20" A Custom Crash

A Custom Series

15" A Zildjian
Rock HiHats

A Zildjian Series

20" A Custom
Projection Crash

A Custom Series

KEITH CARLOCK
STING

# LIVE LARGE. PLAY LARGE.

**Larger Cymbals. Bigger Sound. More Presence.**

15" K Zildjian HiHats

**READY TO BE FELT AS WELL AS HEARD?** MAKE ROOM FOR ZILDJIAN'S MIGHTY **NEW 15" HIHATS AND 20" CRASHES.** BEEFED UP DIMENSIONS TO HANDLE NEW DEMANDS. NOW YOU CAN LEVEL THE PLAYING FIELD ONSTAGE. RAISE YOUR VOICE. AND **LAY DOWN A DIFFERENT DYNAMIC.** HEAR HOW THEY'LL FIT INTO YOUR SET-UP AT YOUR ZILDJIAN RETAILER TODAY.

ZILDJIAN.COM/FRESH

K Zildjian Series

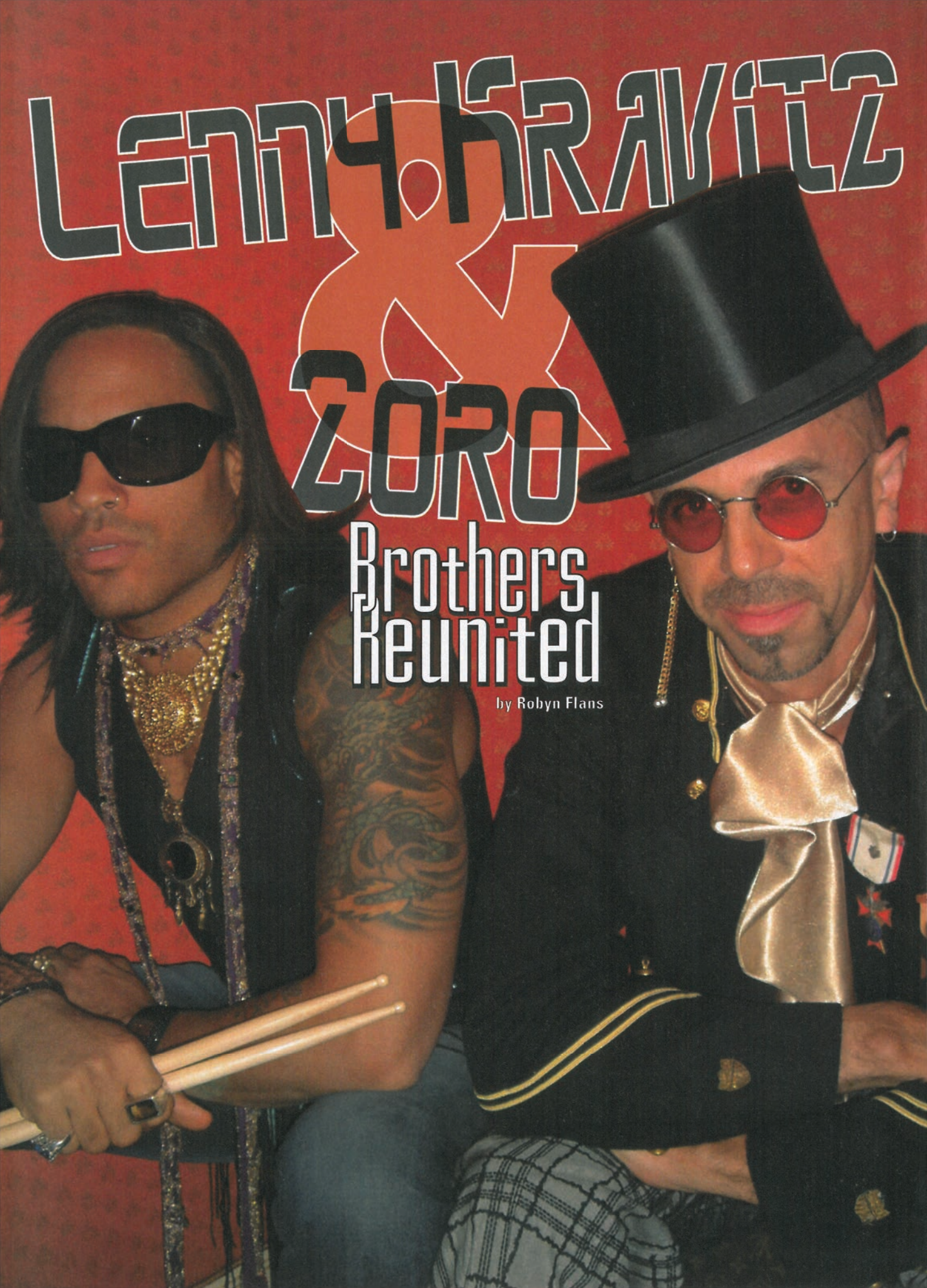
K

Zildjian

# Lenny Kravitz & Zoro

## Brothers Reunited

by Robyn Flans



Early on in their careers, Lenny Kravitz and Zoro shared their dreams with each other. They'd met when Kravitz was sixteen and Zoro was seventeen. As they were both starting out, Lenny told his friend he wanted to be a rock artist, and Zoro revealed he wanted to play drums and write a book. Well, both of their childhood visions have come true—not magically, but because they both *made* them happen.

First and foremost, both Lenny and Zoro are hard workers. Even though he came from a modest background, Zoro has managed to succeed at everything he has set his mind to, even as a teenaged owner of a chicken coop and as a deejay in business with his buddy Kravitz. As their music careers began to take shape, Zoro nabbed the New Edition gig and went on to work with Bobby Brown in his solo endeavor, while Kravitz managed to secure a record deal and took pleasure in calling his drummer pal to play with him during those early days.

Zoro played with Kravitz until 1992, when the singer ended his *Mama Said* tour. Zoro then began working with a Kravitz-produced artist, Vanessa Paradis. Unfortunately, when Kravitz resumed work, Zoro was otherwise occupied. Cindy Blackman ended up filling the Kravitz drum seat, and the two old friends ended up going in different directions.

While Zoro played primarily with Frankie Valli and became a successful clinician, he concentrated on fulfilling his dream of writing a book, which eventually led to a video and DVD series. *The Commandments Of R&B Drumming: A Comprehensive Guide To Soul, Funk & Hip Hop* is considered to be one of the finest educational tools on the subject ever produced. During the ensuing years, Zoro met his wife, Renee, and they started a family. In the meantime, Kravitz went on to superstardom, winning four Grammys to date and having many hits such as "It Ain't Over 'Til It's Over," "Let Love Rule," "Fly Away," "Believe," "Heaven Help," "American Woman," "I Belong To You," "Dig In," and "Again."

One night last year, Zoro had a dream that he was playing with Kravitz again. In a weird coincidence, the very next day Lenny called his old friend to chat, having watched Zoro's DVD the night before. At that point there was no talk of the drummer returning to the fold. But then, right before Christmas, Zoro asked his wife if she thought he'd ever get to rock again, be part of a band, and have those feelings. Within a couple of weeks, Lenny called Zoro and asked him to return to his band.

"Lenny's a great guy, and he never trips on his position," Zoro says of his old friend and current boss. "He sings God's praises, and when you meet him, he's just Lenny. It's so cool that God has blessed us and allowed us to be together."

Kravitz lives and breathes music, a point that is evident on his latest disc, *Baptism*. Not only does he supply the soulful songs and vocals on his albums, he tracks all the rhythm instruments and then some. But because of his celebrity and frontman status, few people realize that Kravitz is an accomplished drummer who plays on his records.

In the following interview, the love between Lenny and Zoro is obvious. Even more obvious is the love both share for drumming.

Dwight Marshall

**MD:** Lenny, when and why did drums enter the picture for you?

**Lenny:** I think I was five when I realized that drums were the first thing I wanted to play. My parents always took me to shows, like Duke Ellington and James Brown, and I think, to a kid, drums were loud and fun. I wanted to play them, but we lived in a little apartment in New York, so I couldn't have a drumset. We had a piano, so I played that first—then the guitar, then the drums, and then the bass. In junior high school, I was a percussionist in the orchestra. I played snare drum, bass drum, timpani, glockenspiel, cymbals, and chimes. I had some proper classical training. In fact, I wasn't allowed to play drumset.

**MD:** Do you think the fact that you started out on melodic instruments helped your drumming?

**Lenny:** Yes. I find that my favorite drummers are the ones who are multi-instrumentalists, like Stevie Wonder. Nobody talks about his drumming, but he is an amazing feel drummer and one of my inspirations.

When I first did *Let Love Rule*, my intention wasn't to play all the rhythm instruments. But at the time, I didn't have a record deal, I didn't have any money, and I couldn't find people to play with. My engineer said, "You play all the instruments. Why don't you do it?" I wanted to have the experience of looking to my left and looking to my right and seeing a band, but it didn't work out, so I did the album myself.

My main drumming influences for my

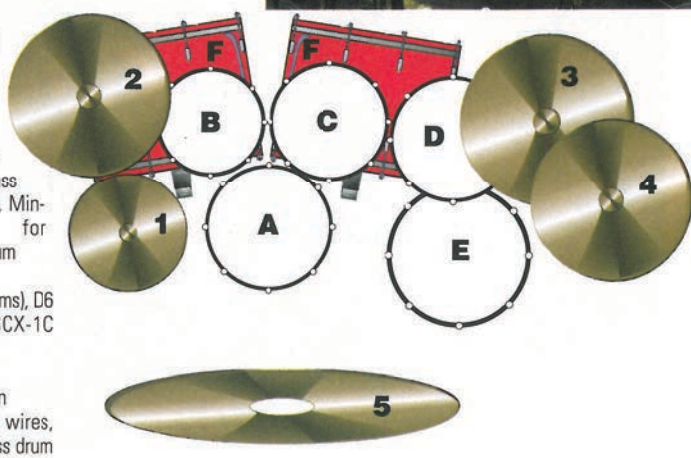
## Zoro's Baptism Kit

**Drums:** DW in red sparkle finish with 24-karat gold-plated hardware
**A.** 6½x14 brass snare
**B.** 9x12 rack tom
**C.** 10x13 rack tom
**D.** 11x14 rack tom
**E.** 16x16 floor tom
**F.** 16x20 bass drum

**Cymbals:** Sabian
**1.** 14" HHX Groove Hats
**2.** 20" HH Thin crash
**3.** 21" HHX Groove ride
**4.** 20" Saturation crash
**5.** 52" gong

**Percussion:** Latin Percussion congas, bongos, mini-timbales, mambo cowbell, Jam Blocks

**Hardware:** all DW, including their Delta 5500 hi-hat stand and Delta 5000 AH Accelerator bass pedal (with Danmar Zoro signature beater)
**Heads:** Evans coated G2 on snare batter, Hazy 300 snare-side, coated G2s on tom batters, coated G1s on bottoms, coated G1 on bass drum batter, black EQ3 on front with 5" hole, Min-Emads for muffling on snare and toms, EQ Pads in bass drum
**Sticks:** Vic Firth Zoro signature model
**Microphones:** Audix D1 (snare), D2 and D4 (toms), D6 (bass drum), SCX-1HC (hi-hats), SCX-1C (overheads)
**In-Ear Monitors:** Future Sonics
**Click Track Metronome:** Yamaha Click Station
**Additional Accessories:** Puresound snare wires, Quickstix stick holder, Grip Peddler pads for bass drum and hi-hat pedals, SKB cases



## Z Time

### Zoro On Disc

| Artist | Album |
|---|---|
| Lenny Kravitz | Mama Said |
| Lenny Kravitz | Cold Turkey (European release, import) |
| Vanessa Paradis | Live At The Olympia In Paris |
| New Edition | Christmas All Over The World |
| Al McKay All Stars | Al Dente |
| Zoro | The Funky Drummer (available at www.zorothedrummer.com) |
| Bobby Brown | His Prerogative |
| Various | The World's Greatest Artists Sing Lennon: A Tribute (With Lenny Kravitz) |
| Lenny Kravitz | Lenny Kravitz Video Retrospective |
| Zoro | The Ten Commandments Of R&B Drumming (DVD) |
| Vanessa Paradis | Video Collection |
| DrumCore | Loop Sample Library (www.drumcore.com) |

### Z's Faves

"I have over 6,000 CDs in my collection that I really do listen to, so this is very difficult for me to answer because my tastes and moods are broad. To me there are only two kinds of music, *good* and *bad*. I love everything that is good regardless of style. As long as it is played well, from the heart, and inspired, it will move me. From Pavarotti to Prince, it's all good! That being said, the following recordings hold a special place in my heart and never fail to inspire me."

| Artist | Album | Drummer |
|---|---|---|
| Frank Sinatra & Count Basie | It Might As Well Be Swing | Sonny Payne |
| Elvis Presley | Aloha From Hawaii Via Satellite | Ronnie Tutt |
| Stevie Wonder | Songs In The Key Of Life | Stevie Wonder, Raymond Pounds |
| Stevie Wonder | Hotter Than July | Stevie Wonder, Raymond Pounds |
| Bill Withers | Live At Carnegie Hall | James Gadson |
| Billy Cobham | Magic | Billy Cobham |
| James Brown | Roots Of The Revolution | Nat Kendrick, various others |
| The Jacksons | Triumph | Ollie Brown |
| George Benson | Livin' Inside Your Love | Steve Gadd |
| Aretha Franklin | Young, Gifted And Black | Bernard Purdie, Al Jackson Jr., Ray Lucas |
| George Benson | In Flight | Harvey Mason |
| Miles Davis | The Musings Of Miles | Philly Joe Jones |
| The Eleventh House | Level One | Alphonse Mouzon |
| Booker T. & The MGs | Hip Hug Her | Al Jackson Jr. |
| The Eagles | The Greatest Hits Vol. 1&2 | Don Henley |
| Paul Simon | One Trick Pony | Steve Gadd |
| Chick Corea | Friends | Steve Gadd |
| Steely Dan | The Royal Scam | Bernard Purdie, Rick Marotta |
| Grover Washington Jr. | Mister Magic | Harvey Mason |
| Boz Scaggs | Down Two Then Left | Jeff Porcaro |
| Nat King Cole | The Very Thought Of You | various |
| Grover Washington Jr. | Skylarkin | Idris Muhammad |

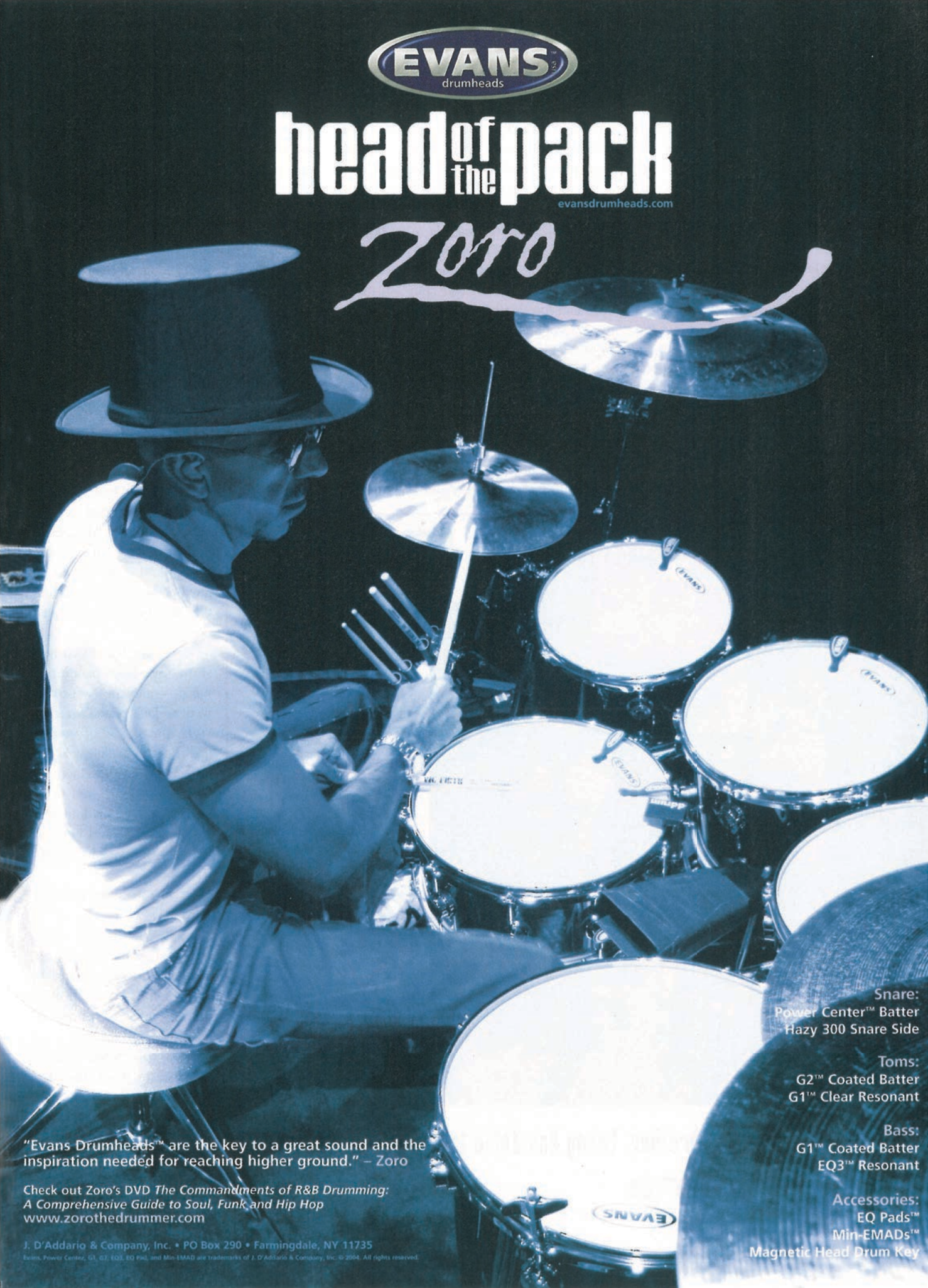
"Plus any Gospel music, as well as anything by Led Zeppelin, Duke Ellington, The Rolling Stones, Chuck Mangione, Jimi Hendrix, Bill Withers, Count Basie, Nat King Cole, Aretha Franklin, and The Three Tenors."

Dana Frank

first album were Stevie and Ringo, who are very similar drummers. I can't believe the drummers who have no ears and say, "Ringo sucks!" There are so many drummers who can be technical all day long and who say, "Ringo can't play." But I want to say, I bet you can't lay back and lay the groove into the song the way he did. And listen to those tom fills on 'I read the news today, oh boy' [from The Beatles' "A Day In The Life"]. Let's hear you play those fills.

It's not about how many notes you can play or how fast, it's about how it *feels*. Stevie and Ringo were my first drumming influences, and the reason I loved them so much is that the drums go with the music. They push the song forward, hold it back, and move with it. That's why they're such great drummers. Plus you can sing all of their fills.

**MD:** In one way, you are similar to Stevie, since he's played all of the instruments on many of his records and writes the music. When you write, how do the


EVANS
drumheads
head of the pack
evansdrumheads.com
Zoro
Snare:
Power Center™ Batter
Hazy 300 Snare Side
Toms:
G2™ Coated Batter
G1™ Clear Resonant
Bass:
G1™ Coated Batter
EQ3™ Resonant
Accessories:
EQ Pads™
Min-EMADs™
Magnetic Head Drum Key
"Evans Drumheads™ are the key to a great sound and the inspiration needed for reaching higher ground." – Zoro
Check out Zoro's DVD *The Commandments of R&B Drumming: A Comprehensive Guide to Soul, Funk and Hip Hop*
www.zorothedrummer.com
J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735
Evans, Power Center, G1, G2, EQ3, EQ Pad, and Min-EMAD are trademarks of J. D'Addario & Company, Inc. © 2004. All rights reserved.

drums factor into the process?

**Lenny:** Whether I write a song on acoustic guitar, piano, or in my head, the first thing I lay down is the drums. For instance, I'll go into the studio and play the drums full out with no music, or with somebody like my engineer Henry Hirsch playing piano. I'll teach him the song and ask him to play to give me a reference so I can lay down the drum track.

While I'm playing the drums, I'm hearing the entire song in my head. And since I did it on the drums first and I know where I'm trying to go, I can fill on the guitar and bass in the same places, so it sounds like a band. I don't think the listener can tell it's a one-man band. Doing the drums first sets the lyrical movement for the rest of the track. It's very important.

**MD:** When you're recording, how do you determine the drum sound?

**Lenny:** It all depends. The *Circus* record had a lot of bigger drum sounds, with a little more Bonham influence on the snare. My early records are what I call "pucky," real dry and dead—not dead in tone, just no ring. It was a classic studio setup. I used coated Emperor heads on the drums and didn't use a lot of microphones. On the first album, I used a few more, like a snare mic'. If you listen to songs like "Does Anybody Out There Even Care," you can hear the mic' on each drum, a clean studio sound. But later on, on the third and fourth albums, I started using only two microphones—one just a couple of feet from the kick and another set back and over the kit for a more open sound. It's the music that leads me to what I need.

For the new album, I left the same kit set up for the entire record, which I loved. I didn't change the snare or anything. It was an old 20" Ludwig kick, a 7x14 snare, a 13" mounted tom, and a 16" floor. I had one old Zildjian crash cymbal, really dry—not zingy or brashy, just real warm—and an old ride, which I used as a crash a lot. And I also had an old pair of hi-hats, these dry, little hats that didn't make a lot of noise. You hit them and the sound goes away.

**MD:** Lenny, were there other drum influences?

**Lenny:** In addition to Ringo and Stevie, my favorite drummers are John Bonham, Ginger Baker, Keith Moon, and Tony Allen, the drummer who played with Fela Kuti, the great Nigerian Afro-pop musician.

**Zoro:** Don't forget Buddy Rich.

**Lenny:** Oh *yeah*, I had to move out of my house because of Buddy Rich. I wanted to go see Buddy play at Disneyland. I was fifteen and Buddy was getting a little older, so I wanted to see him do those nice rolls and single strokes in person. But my dad told me I couldn't go, and we got in this huge thing. It was like, "You went out last night," and I said, "It doesn't matter, I'm going to see *Buddy Rich*." We ended up having this huge fight, and that was the night I moved out.

Zoro and I went to that show together—he picked me up—and the two of us went to Disneyland wearing *suits and ties*. Zoro and I had a deejay business at the time called GQ Productions, so you know, we had to be all GQ in our '80s knit ties, pleated slacks, and blazers. [laughs] But we saw Buddy Rich.

**MD:** Tell us about meeting Zoro.

**Lenny:** When I was a kid, my mom [Roxie Roker] got a television show [*The Jeffersons*], so we had to move from New York to LA. That's where I learned about rock 'n' roll music, because in New York it was basically soul and R&B. I didn't live in Beverly Hills, but I got into Beverly Hills high because my mom knew the head of the art department. Zoro didn't go to the school,

## Kravitz Tracks

**Lenny's Recordings:**

Let Love Rule
Mama Said
Are You Gonna Go My Way
Circus
5
Lenny
Baptism

**His Favorites:**

"Anything by Earth, Wind & Fire, Stevie Wonder, The Beatles, Led Zeppelin, The Rolling Stones, Bob Marley, Miles Davis, James Brown, Curtis Mayfield, David Bowie, and anything else that's great!"

Besides the drummers mentioned in the interview, the following is a short list of other drummers that Lenny is inspired by: Al Jackson Jr., Bernard Purdie, the James Brown drummers, the Motown drummers, Bob Marley drummers, Zigaboo Modeliste, Roger Hawkins, Harvey Mason, James "Diamond" Williams, Stewart Copeland, Jim Keltner, James Gadson, Morris Jennings, Elvin Jones, Buddy Rich, Tony Williams, Gene Pello, and Steve Gadd.

"Nothing gets past this brother. Lenny has definitely elevated my level of drumming." —Zoro

**GINGER FISH**
MARILYN MANSON

**DAVE LOMBARDO**
SLAYER

**BEVAN DAVIES**
DANZIG

**PETE SANDOVAL**
MORBID ANGEL

# MOST DRUMMERS HAVE FANS. THESE GUYS HAVE DISCIPLES.

**DAGON**
SOCIETY 1

**PAULY ANTIGNANI**
SWORN ENEMY

**JASON BITTNER**
SHADOWS FALL

**THE REVEREND**
AVENGED SEVENFOLD

**MIKE NOVAK**
EVERY TIME I DIE

**CHRIS ADLER**
LAMB OF GOD

**SKINNY**
MUSHROOMHEAD

**TUCKER RULE**
THURSDAY

*The World's Finest Sticks*™

promarkdrumsticks.com

© 2004 Pro-Mark Corporation. We use only non-endangered wood!

but he had moved to LA from Oregon and figured he could meet new musicians.

I remember when Zoro came to the school. He had on a silk suit with a yellow silk shirt and a mother-of-pearl-faced watch. He had his little shoes and his hair was all cool. I saw him on the lawn, he had a pair of drumsticks, and somehow we started talking. Next thing you know, I had him in music class and all of my classes, even though he didn't go to the school! We started jamming, and I took him up to [Motown founder] Berry Gordy's son's house to jam. I was playing either bass or guitar, but from that night, I told Zoro, "We've gotta play together."

**Zoro:** How Lenny's remembering all of this is just how he is as a musician. His attention to detail is incredible.

**MD:** Were you both influenced by similar players, or were you sharing your influences with each other?

**Lenny:** We were both very much into Earth, Wind & Fire—Fred White, Ralph Johnson, and Maurice White. We were also into Motown, The Funk Brothers, and funk music in general. I was into straight-ahead jazz, but Zoro was into fusion, and he brought that to my attention. There are certain fills I do—not so much on record, but when I'm jamming—that I picked up from him, like a six-stroke roll thing off the tom and then to the snare—you know, Z?

Zoro was heavily into Jeff Lorber Fusion records, and he came with all of those chops. I thought, "Damn, this guy has got some chops!" He was far more accomplished than I was when we met, although I always had the groove. But I was blown away by Zoro's drumming.

**Zoro:** Throughout the whole *Let Love Rule* era, I learned so much from Lenny. As he said, part of his drumming is my drumming, but it's certainly the other way around as well. Part of the way I play—not that I have a full, well-rounded vocabulary—but it comes from Lenny and the way *he* plays. I've seen the world's greatest drummers, but Lenny is right up there with any of them, and I'm not just saying that because he's sitting here.

**Lenny:** You mean this gun to your head has nothing to do with it? [laughs]

**MD:** Lenny, hit us with some of your all-time favorite tracks.

**Lenny:** That's a hard one. It would have to be "Funky Drummer" [James Brown], because that one little break changed the world. Hip-hop lived on that for years, so you gotta give it up to that.

Another would be something like Ringo on "Hey Jude"—just those fills and that raggedy-assed ride that he hits when Paul

"Stevie Wonder and Ringo Starr were my first drumming influences, and the reason I loved them so much is that the drums go with the music. They push the song forward, hold it back, and move with it. Plus you can sing all of their fills."—Lenny Kravitz

sings, "And any time you feel the pain, hey Jude, refrain." Ringo is hitting that ride and it's all clangy, clangy, clangy, like a trash can. But it's beautiful. His fills and the sound of the snare on that one are incredible.

Other tracks that really moved me are Jimi Hendrix's "Manic Depression," with Mitch Mitchell on drums, and "Who Knows," with Buddy Miles. Plus anything by Parliament Funkadelic, Earth, Wind & Fire, and maybe something by Steely Dan, like from *Aja*.

**MD:** You said you took lessons in school. Were there other lessons?

**Lenny:** I never took drum lessons on the set. I listened to records and had a natural groove. By the time I did *Let Love Rule*, I had my own style and my own thing going—although I wasn't playing drums much at all at that point. I would just show Zoro what I wanted and he'd run with it.

**MD:** Is it still like that?

**Lenny:** Obviously now the gig is about playing my music. The great thing about Zoro is he's an actor on the drums. That's important for any musician. If I'm going to play a gig with a country artist, a blues artist, a jazz artist, or a calypso artist, I'm going to become that drummer. When I'm playing on my own record, if you listen to different songs, in my head, those are different drummers.

**MD:** Can you be specific about songs?

**Lenny:** The drummer on "It Ain't Over 'Til It's Over" and the drummer on "Are You Gonna Go My Way" isn't the drummer on "Stand By My Woman." They're all different genres, so whether I'm playing bass, guitar, drums, or keyboards, sometimes I picture different guys. Sometimes the drummer is a big, fat, greasy dude with a bucket of chicken next to the drumkit. Sometimes it's a little wiry white kid from London, or a real hip, little Motown dude. I see the guy.

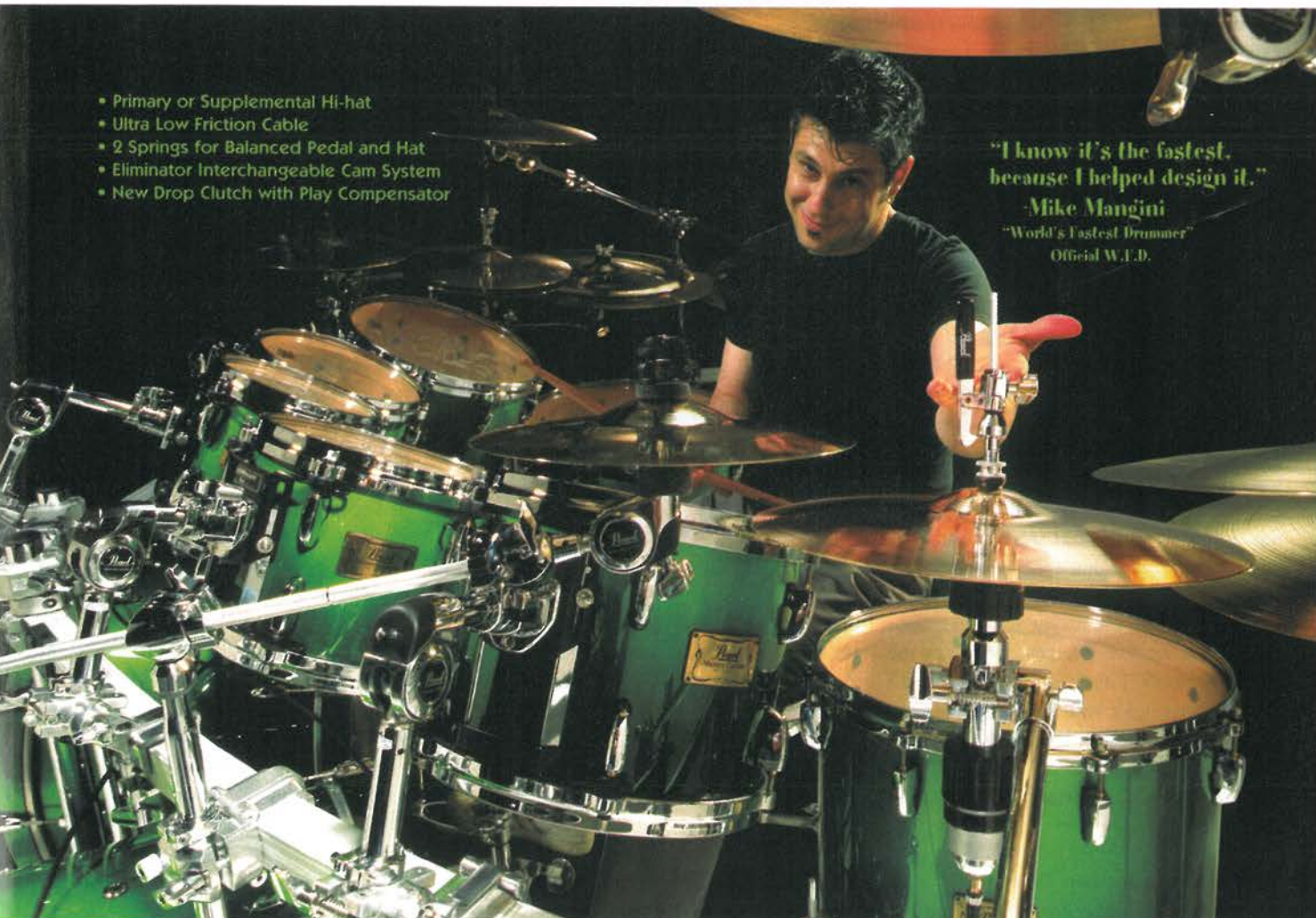
Music is the same as a language. If I speak English, French, Arabic, or Italian, I can communicate with more people than the next person. Having an arsenal of drum languages in your pocket lets you do more things.

I remember when Zoro first started playing for me. He wasn't so into Mitch Mitchell or John Bonham back in the day, and then he turned on to that and learned it, like a language. So if I want something, I might say, "This is a little more Bonhamy," which points him in a direction.

When Zoro came back to the gig, we broke this thing down like you wouldn't believe, like, "*Really* listen to the hi-hat." Some people don't pay attention to the finer points. And in some cases, to get those nuances, you have to hold your stick differently. You can't hold your stick only one way.

**Zoro:** Like on "It Ain't Over 'Til It's Over," there's a certain way you play those 16th notes, but many people would approach it like, "They're just 16th notes." But there are a *thousand* different ways to play 16th notes. It can depend on where on the stick you play, whether it's the tip, the bead, or the shaft. But those are all the things that give Lenny's music the character it has. You have to really listen for how all of it is being played.

**Lenny:** Like on "Always On The Run," it's how the hi-hats are talking, how they're chugging along. It's all character to me, it's all sound, it's all detail. A lot of guys—great professional players—don't get that. They don't hear, "I gotta hold my stick like

this, I gotta bend and hunch over the drum like this to get that attitude."

When I play the drums, I play them five hundred different ways, depending on the sound I'm trying to get. I'll play matched grip, traditional, hold the sticks higher up, lower down, loose, tight, I'll hunch over, I'll back the seat up—whatever it takes to get the right sound.

**MD:** Can we hit some specifics and what your dialog with Z may have been like while rehearsing?

**Lenny:** This time around with the band, I really wanted to get back to the essence of the records—what makes each song on the record special and what gives it its own character. I'm not trying to reproduce the record so much as really trying to give each song the right character. Everybody in the band can be playing every note from the record, but if Zoro's hi-hat isn't going the right way, the whole thing sounds wrong, right?

When Zoro came back in, I told him I wanted him to listen carefully to every tune. Sometimes the bass drum goes boom, sometimes it has a slight ghost effect. The snare might be really dead, so you tape up the drum, or it's wide open. The ride cymbal is washy, but it's not really a ride, I'm riding on a big crash. I wanted him to listen for all of the different colors that make the song feel right. And he, being a true sport, did that.

It's not always easy for a great drummer to hear, "You've gotta do this." But Zoro understood that in order to get the character of the song, he had to do it. He *studied* all of the material. I left him alone in a room pretty much for fifteen hours a day, listening, playing, and finding the nuances.

**MD:** What was that process like, Z? Can you give us some examples of what might have been the toughest tunes to cop or some of the minute details you were excited about?

**Zoro:** It was all totally thrilling for me. Lenny knows that we're both music freaks. You don't have to talk either one of us into listening to music or getting into the character of it, because that's what we live for. When he gave me that opportunity, I really did look at it as if I was a theater actor who had to get into the character of each tune. It was a lot of work, but it was really fun work. That's what I'd done when I did my books, videos, and DVDs. I did exactly what Lenny had been doing for years with his music.

**Lenny:** Which, incidentally, is why I called Zoro back. Well, it's really deeper than that. It also had something to do with his video. I was in the Bahamas, staying in a trailer on the beach. I had gone there by myself, just to meditate for five days. At one point while I was there, I got really stir crazy with no TV. I was thinking, "Please let me find a DVD or something," and Zoro's instructional video was there because he had given it to me a couple of years earlier. I thought, "I'm so bored, I'm going to watch this drum instructional video. Let me see what my friend did." I watched it, and he was amazing. Zoro had studied and learned so much and had a knack for teaching it. I saw how he had grown.

**MD:** How did you two get back together?

**Lenny:** That's more of a spiritual story. That's about God wanting us back in each other's lives. It's beyond music. I didn't speak to Zoro until I was looking for someone else. I had a lot of great years with Cindy Blackman. She's an amazing, amazing drummer and an amazing person, but it was time for a change and I didn't know who I was going to call. But then Zoro happened to call me about a week before all this came down. He called about a certain guitar he had heard about that was for sale that he thought I might want. He left his number on my machine, and when it came time to look for a new drummer, I thought, I should call Zoro. I didn't know how to reach him, and then I remembered his message was still on my machine.

**MD:** Let's switch gears and talk about your upcoming tour. What can we expect from the live show?

**Lenny:** There's a lot of improvisation in the show, and Zoro has a couple of drum solos that are quite extended. We do that on several songs. On "Fear," he takes this Ed Shaughnessy, big band thing. And on "Always On The Run," we go into this heavy funk section. "American Woman" goes into a sort of Arabic groove. And Zoro is playing this great kit I helped design for him—a double kick set with all these toms and a gong. He's really giving us the "rock legend" look this year.

**MD:** Lenny, are you going to play drums in the show?

**Lenny:** After the first leg of the tour, Zoro and I are going to work out a drum duet. It's still in the planning stages.

**Zoro:** It's going to be slammin'. One day at rehearsal in Miami, we were playing "Caravan," and Lenny was on the drums. I leaned over and started playing these duet rhythms on the rims against his groove. We were so happy. One thing Lenny and I have always been able to do, no matter what instrument he was on, is groove and connect. Since both of us are drummers at heart, doing this drum duet will be awesome.

**MD:** You said you won't actually be playing together until round two of this tour. But from the sound of things, I don't think

## Back in the Day

From 1980, Lenny and Zoro running their disco business, GQ Productions.

Also from 1980, in the studio recording with their first group, Wave.

From 1989, in Central Park during the "Let Love Rule" era.

In 1991, recording a remake of the John Lennon classic "Cold Turkey."

you're going to be able to resist.

**Lenny:** I know, right? We'll have some congas set up and ready to go, and some other things, so if I push Z off the drumset he can go to the congas.

**Zoro:** Lenny designed the whole thing of how he wanted the drums to look, which is phenomenal. He wanted a red sparkle kit, but with all gold hardware.

**Lenny:** All of it. Every wingnut and bass drum pedal.

**Zoro:** You've never seen anything like it. It's like something out of heaven, all 24-karat gold-plated. I'm on a riser with lights on the bottom, plus there's a lot of pyro, and we actually use the gong on "American Woman." The audience loves it.

This band slams. It has influences of The Stones, Sly & The Family Stone, Earth, Wind & Fire, and The Who. It's the best of all great music rolled into one. What we get to do in "Fear" is like Count Basie meeting Curtis Mayfield. I couldn't be happier playing what I'm playing, because it draws from all the music I love. And personally, I couldn't be happier because I get to make music with my buddy again.

To me the best quality that Lenny has, aside from the fact that he is a musical genius, is that he loves to laugh. He loves to have a good time, and we're both at a place in our lives where we're just so much more comfortable with who we are than we were in the *Mama Said* and *Let Love Rule* era. Lenny has really matured musically, but he's also matured personally.

Both Lenny and I are Christians. There's a scripture in the Bible that reads, "Steps of a righteous man are ordered by God." We're not righteous because we're righteous, we're righteous because we believe in Jesus. I believe God orchestrated our steps. Our being back together isn't anything that Lenny and I manipulated.

The beautiful thing is we've grown together and our lives have been intertwined from the day we met. That prophetic dream I had has come to pass. Even though he didn't ask me to come back when he called right after the dream, it felt like it was God orchestrating our reunion.

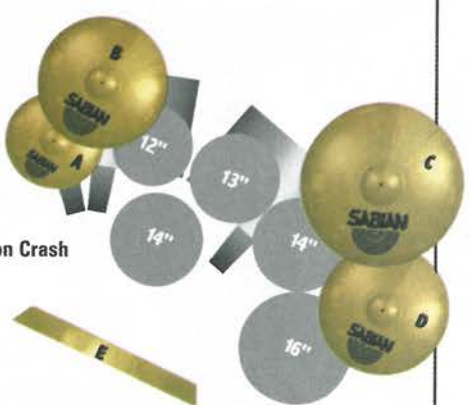
My whole career has been blessed by God. He blessed me with Lenny in my life when I was seventeen, because my whole career traces back to him. The New Edition gig was my first big thing, which got me started, and it wouldn't have happened

SIMMERING GROOVE

The soft feel, speedy stick response, and semi-dark, simmering sounds of HHX make these cymbals ideal for playing any serious groove... from funk to rock and beyond. In his new gig with Lenny Kravitz, Zoro is slamming out funky, rock-heavy beats on a setup that definitely delivers the goods. "HHX has an unbelievably great feel and dirt-edged tone. The Groove Hats and Groove Ride are totally funky cymbals." For a simmering tone that burns through any music, there's only one choice: HHX, the only cymbals with 'Tone Projection'.

**ZORO** - Lenny Kravitz > SET-UP

A 14" HHX Groove Hats
B 20" Hand Hammered Thin Crash
C 21" HHX Groove Ride
D 20" Signature Virgil Donati Saturation Crash
E 52" Chinese Gong



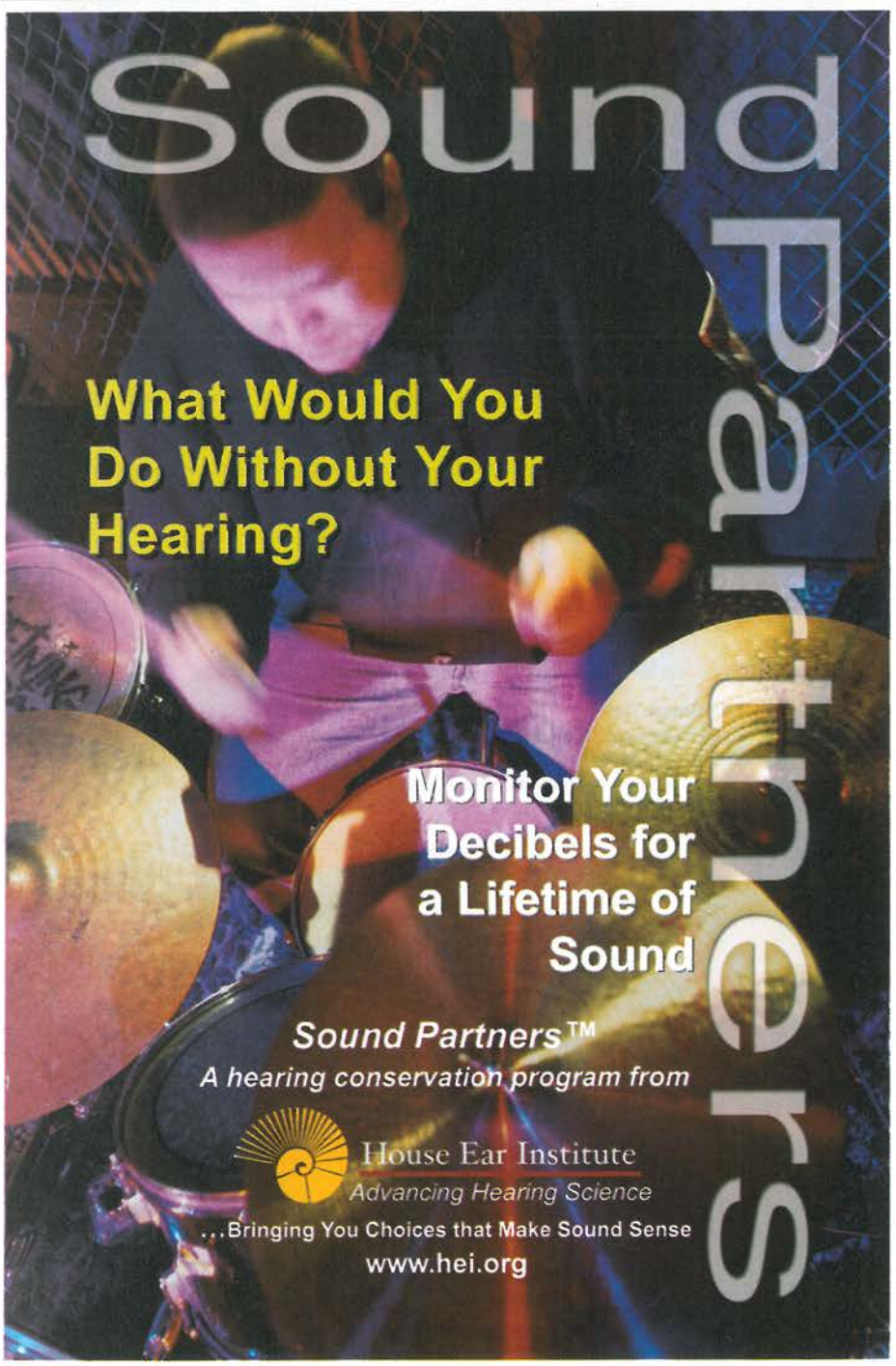
> sabian.com

without Lenny. It was Lenny who called me about the audition. In fact, we went down there together. He auditioned on guitar, and thank God he didn't get the gig. He was destined to become the Lenny he is.

Because of that gig, and bringing him backstage when I was on tour with them, he met Lisa Bonet. Lenny wouldn't have his daughter if I hadn't had the New Edition gig. And the other day when we were hanging out, I told him I was so happy and that this was the happiest time of my life. And I was thinking that, if I had been with him during all of those years I'd been gone, I would never have met my wife, I would never have had my kids, and I wouldn't have done my book or video.

I missed Lenny during that time. I'd watch him on TV and think, "Man, I sure miss playing behind him," in addition to missing him as a person. There has never been anyone I enjoyed making music with more than Lenny.

**MD:** You say that Lenny is a musical genius. Isn't it hard to be his drummer in that he's such a genius?




**Zoro:** What's hard is that nothing gets past this brother. You're not going to sneak one thing by him that you might be able to sneak by any other artist you'd play with. I don't look at anything negative, but he makes me work harder to get something exactly right, which in the end makes us both winners. He has definitely elevated my level of drumming.

If you work with an artist who isn't a drummer and you play something really great, he or she may never notice it. But with Lenny, if you do something awesome—and I don't mean necessarily an awesome lick, just something cool—he knows it. The other night we played "Are You Gonna Go My Way," and afterwards he turned around and said, "That's the best this song has ever felt." When you're at your 100%, he's hearing it, receiving it, and you get praise from him for it. You won't get that from somebody who isn't a drummer.

**MD:** Lenny, what are your favorite drum tracks on the new album?

**Lenny:** I really like the simplest ones, like "I Don't Want To Be A Star." It's kick and snare, that's it, no hat—but that just drives the song. The reason I didn't add the hat is it clouded up the feel of the tune, so I just played kick and snare. I love the simplicity of that, like on the Stevie Wonder song "You Ain't Got Nothin'." I also liked the funky little groove on "Minister Of Rock 'N' Roll."

**Zoro:** I love the title track, "Baptized." What Lenny played was so perfect and so classic, and the fills are so Ringo-inspired and laid-back. Some of my favorite Lenny tracks are the simplest ones, but they're not really that simple. To play with such authority, finesse, and heart and soul, and resist the temptation to do twenty fills, is amazing. That goes by most drummers. On the single "Where Are We Runnin'," Lenny plays a mean, fat drum track—an 8th-note groove that is a kickin' pattern, without one fill or crash.

**Lenny:** I don't think "I Don't Want To Be A Star" has a fill either. Sometimes it's just, "Ah, don't play it, just keep driving."

**MD:** Zoro, are there any tunes that are particularly difficult to cop?

**Zoro:** "I Don't Want To Be A Star" was hard to play because we're all used to playing hi-hat to lock in the kick and snare.

When there's no hi-hat and you're just playing kick and snare, it's kind of like standing naked in front of a mirror.

"Minister Of Rock 'N' Roll" is a perfect funk-rock kind of groove. They're all challenging. In "Calling All Angels," there's not a single fill. It's just a beautifully played hi-hat, kick, and snare pattern. To play any tune for three to five minutes where you're not going to do a fill or hi-hat opening and give the tune emotion so it doesn't sound boring is a challenge. Someone else might play that tune and put people to sleep, so to put the soul into it like Lenny did is the challenge. I've been watching Lenny's drumming grow in all these rehearsals, because whenever I step off the drums to go to the bathroom or something, Lenny jumps on them.

**Lenny:** Or I push him off. [laughs]

**Zoro:** I watched him the other night from the side of the stage, and he went into a James Brown kind of groove, which was so ridiculous. The character was so there. At that point he *was* James Brown's drummer. One of the singers and I picked up tambourines to be a part of that groove.

I've been watching Lenny play such a variety of styles during rehearsals. I've watched him play swing, funk, and Buddy Miles–type rock, and everything he plays is with complete heart and soul and authenticity. Drummers need to check out what he's played on his albums and realize what a great drummer he is.

**Lenny:** So many people are consumed with the rock star celebrity crap, but for me it's all about the music. What the world makes of me has nothing to do with who I am. When I'm making a record, I'm in the studio eighteen hours a day, and I don't come out until they drag me out. That's what I'm about. But somehow, when I do most interviews, it's never about the music.

**MD:** Lenny, what are your favorite self-written tracks? What three tunes would you put on an audition tape for God?

**Lenny:** "My Precious Love," because I held that sucker back, and wondered how I was so in time without having anybody else to play to. I don't mean to pat myself on the back, but it's so laid-back it's crazy—2 and 4 is almost 3 and 1. "Fear," off the first record, is kind of happening.

**Zoro:** "It Ain't Over" is great.

**Lenny:** I was doing my Earth, Wind & Fire groove on that one.

**Zoro:** "Are You Gonna Go My Way."

**Lenny:** Yeah, that's a nice, sloppy, but right-in-there track.

**MD:** There has to be something really special about having grown up with someone and then playing music together.

**Lenny:** Of course. When we played together the first time, it was great, but we were younger and not settled, going through all the growing stuff—arguing, fighting, things that are nonsense but a part of growing up. It's nice to be able to play together again as more mature people—spiritually, mentally, and musically.

**MD:** Zoro, you've watched this guy—your deejay bud—become an unbelievable artist. It must be such a rush to be sitting behind him playing the drums.

**Zoro:** It's an awesome feeling because, of all the people I met when I moved to LA, Lenny and I got along so great and did everything together. I totally loved him like a brother, and his mother treated me like a son. What I missed most about Lenny in the years that I wasn't with him was Lenny himself. When he called me from the Bahamas after seeing the video, I had to tell him about the dream I had the night before, and I had the chills because we hadn't talked in several years.

**Lenny:** The last time I had seen him was at the memorial for my mom, when I met his wife for the first time.

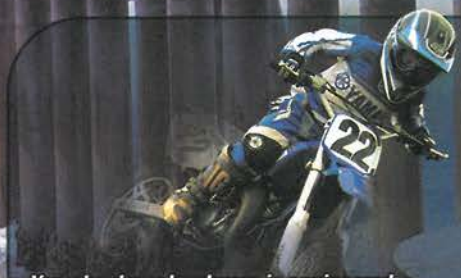
**Zoro:** It was just a reconnection, and I remember him saying, "I'm really proud of you with what you did with the book and video."

**Lenny:** Yeah, because he didn't remember, but many years before, when we were on tour, he and I were walking down Fifth Avenue in New York one night. He had his briefcase with all his notes and said, "I'm going to do a drum instructional thing and write a book." I realized when I saw the tape many years later that he had done it.

Both of us being on the cover of this magazine together is just as exciting as being on the cover of *Rolling Stone*. That we're on the cover of the thing that brought us both together in the first place—drums and music—is so cool. Those are things you dream about at sixteen—making records and being on the cover of *Modern Drummer*. All these years later, here we are with the thing that brought us together.

# Did You Know?

Yamaha has been creating handcrafted drums since 1967.




Yamaha drum hardware is engineered and manufactured in the Yamaha motorcycle factory.

Yamaha's high end drums are made by the hands of 60 craftsmen in a small factory in Japan.

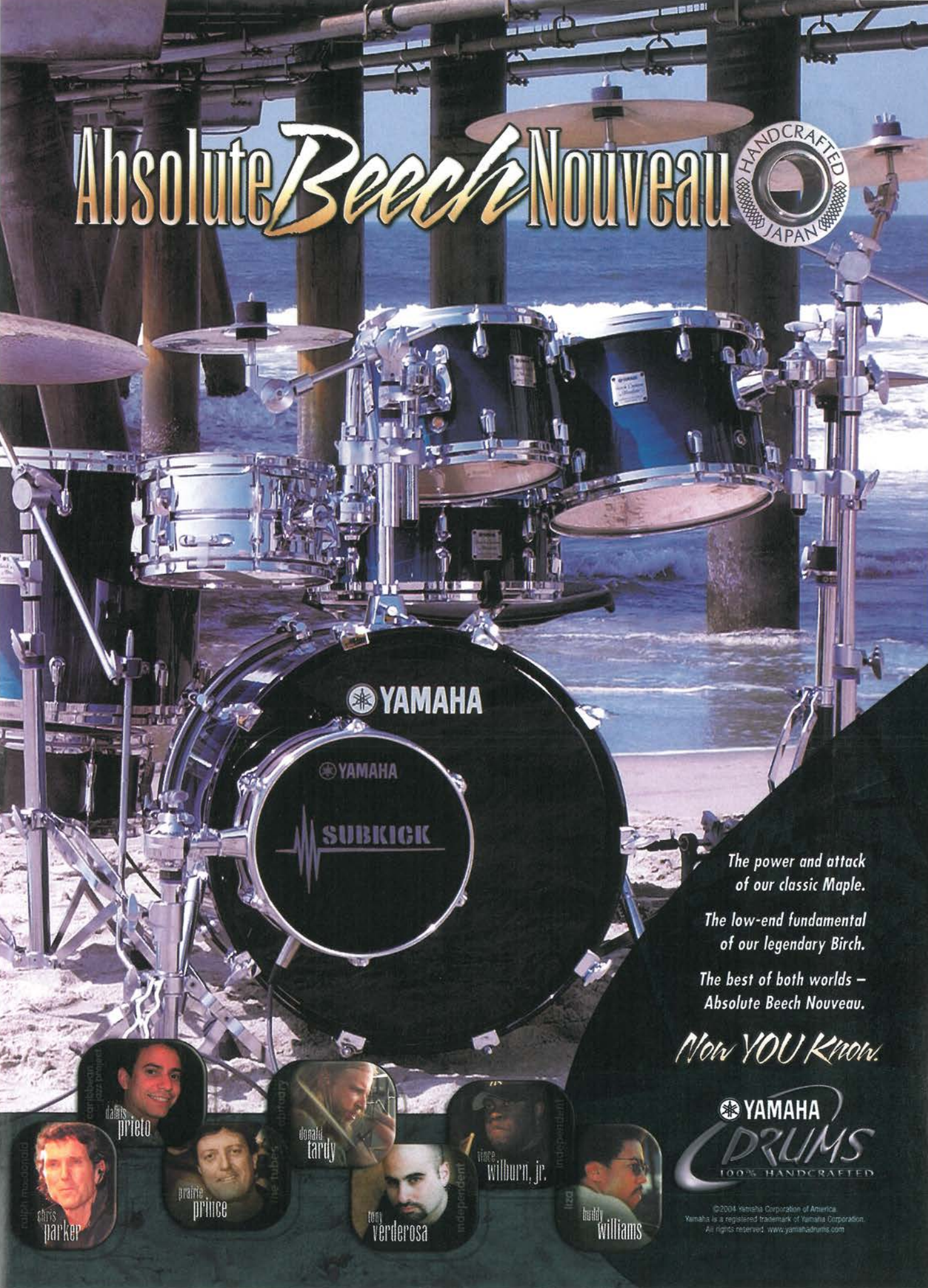
Yamaha's design team was the first to create the hideaway cymbal boom arm, locking hi-hat clutch, and ball joint tom mount that rotates 360 degrees.

Yamaha makes its own shells by hand, utilizing its exclusive Air-Seal System with staggered, diagonal seams for greater durability and strength.

Yamaha is the only drum company that offers 4 different 100% wood shell kits: Maple, Birch, Beech and Oak.

Yamaha craftsmen were the first to utilize the same lacquering and buffing techniques made famous on its world renowned pianos.

Yamaha was the first in system hardware innovation, creating interchangeable pipe diameters to provide maximum flexibility in hardware set-up.


Absolute Beech Nouveau
HANDCRAFTED JAPAN
YAMAHA
YAMAHA
SUBKICK
The power and attack of our classic Maple.
The low-end fundamental of our legendary Birch.
The best of both worlds – Absolute Beech Nouveau.
Now YOU Know.
YAMAHA DRUMS
100% HANDCRAFTED
dafnis prieto
donald tardy
vinnie wilburn, jr.
chris parker
prairie prince
tony verderosa
buddy williams
©2004 Yamaha Corporation of America.
Yamaha is a registered trademark of Yamaha Corporation.
All rights reserved. www.yamahadrums.com

# Clarence Penn

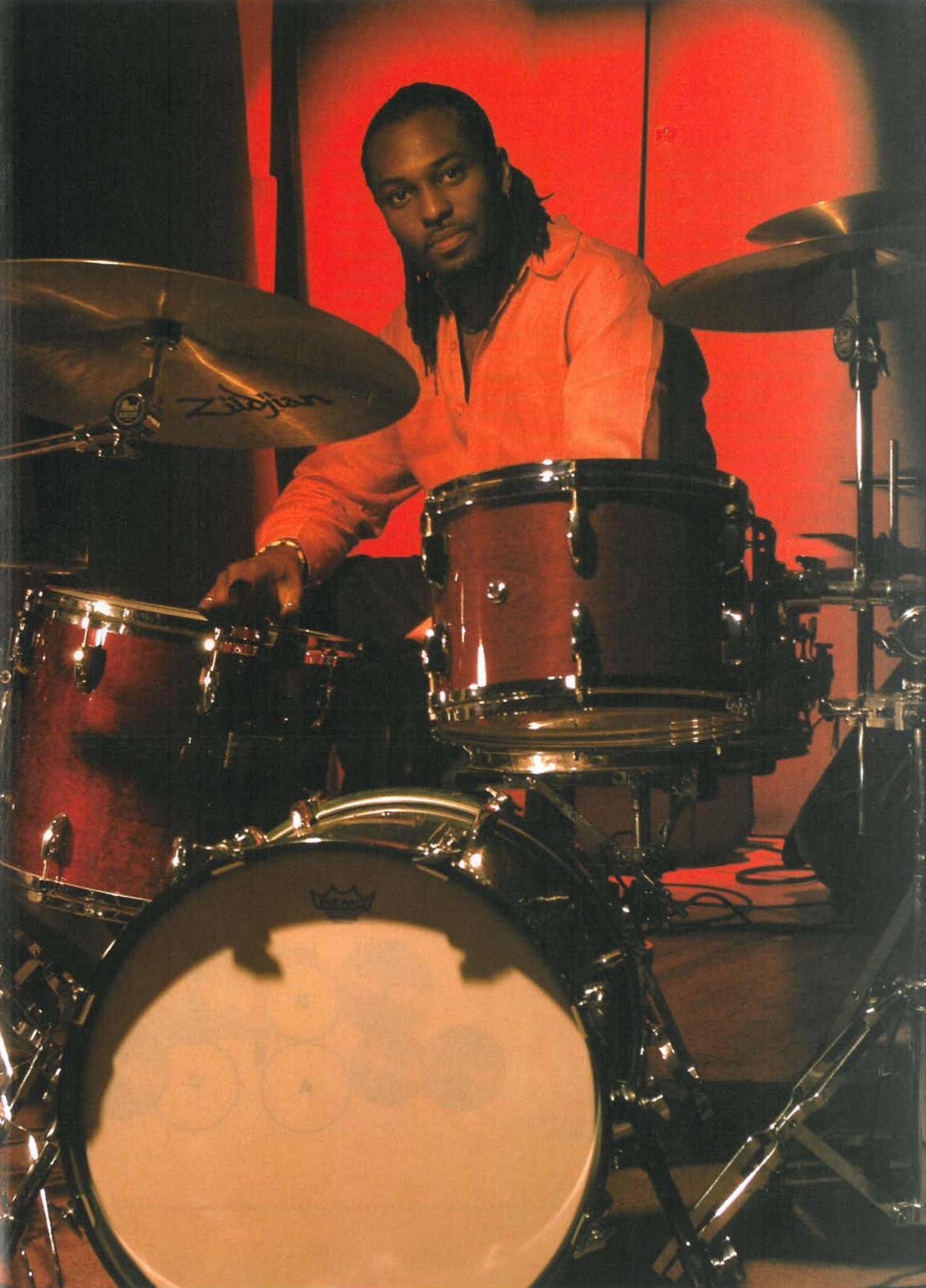
## Classical Chameleon, Jazz Journeyman

Clarence Penn's third album as a leader is called *Somaye*, a word whose roots lie, as do many elements of contemporary music, in Africa. "It means being in the center of the vibe," Penn explains from his comfortable Brooklyn apartment. "It's like when you see your favorite jazz group perform and there's that vibe coming off the stage as if they can't do anything wrong. They're in the moment, the energy is going around, and everybody feels it."

As he has shown with an increasingly wide cast of musicians he has performed, recorded, and collaborated with, Clarence Penn is a drummer for whom somaye is a guiding principle and ultimate goal. Where many drummers, even great ones, come to the gig with a highly developed personality (that they then impose on the music), Penn approaches every gig with an equally capable set of tools, but his ID is utterly transparent and in service of the music. No question, Penn is one of the most flexible and chameleon-like drummers to ever stroke the skins.

And stroke them he does. Alternately described as "a soft drummer," "a textural master," and "masterful and mind-blowing" by the world press, Penn is the first-call for an eclectic list of musicians. Penn has been a member of tenor sax master Michael Brecker's touring band since 2000 and a collaborator with Japanese pianist Makoto Ozone since 1997. (In fact, the trio of Ozone, Penn, and bassist James Genus are quite famous in Japan and regularly appear in TV ads.)

Story by Ken Micallef • Photos by Alex Solca


Zildjian

Penn followed in the lineage of other illustrious drummers, having kicked off his career with a multi-year stint in Betty Carter's group. He then began working with a diverse list of artists: Stanley Clarke, David Sanchez, Ellis and Wynton Marsalis, Jacky Terrasson, Dizzy Gillespie, Dianne Reeves, Cyrus Chestnut, Stephen Scott, Steps Ahead, and Mike Stern. And this was all *before* 2000.

Bringing his transparent, warm style to various gigs that would usually require multiple drummers, Penn currently works with Brecker and Ozone, plus The Maria Schneider Big Band, Brazilian flame Luciana Souza, progressive-minded leaders Dave Douglas and Adam Rogers, and French romance saxophonist Richard Galliano. The drummer is also in demand in the studio, having appeared on over fifty albums thus far, including vibraphone great Gary Burton's latest offering, *Generations*. In any setting, Penn shows a mastery of colors and an allegiance to style and idiom.

Classically trained at Michigan's Interlochen Academy and Virginia Commonwealth, and jazz-tested in the Betty Carter furnace, Penn is a perpetual student of the instrument who creates practical solutions to his own drumming challenges. He has practically created his own brush language, and his deep understanding of the mechanics of technique and sound extraction are unique, to put it mildly.

"It's important that people know my versatility, sensitivity, and professionalism," Penn states on his Web site, www.ClarencePenn.com. "I'm very serious about what I do, and I want people to know that I can do the job that I'm called to do."

But for all his technical mastery and interpretation of classical, hard-bop, funk, experimental, and Brazilian styles, Clarence Penn is one of the most humble musicians you could ever meet. And if being a major-league drummer isn't enough, Penn is also a producer, having done projects for Wyclef Jean and Melissa Walker.

You have been warned. Now prepare for Clarence Penn, skills master extraordinaire.

## Play Penn

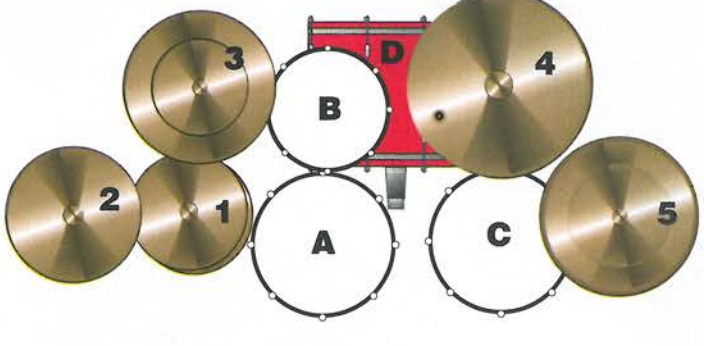
**Drums:** Pearl Masters Custom
**A.** 5x14 Rogers wood snare
**B.** 8x12 rack tom
**C.** 14x14 floor tom
**D.** 14x18 bass drum
("two heads, no holes, nothing inside, no exceptions")

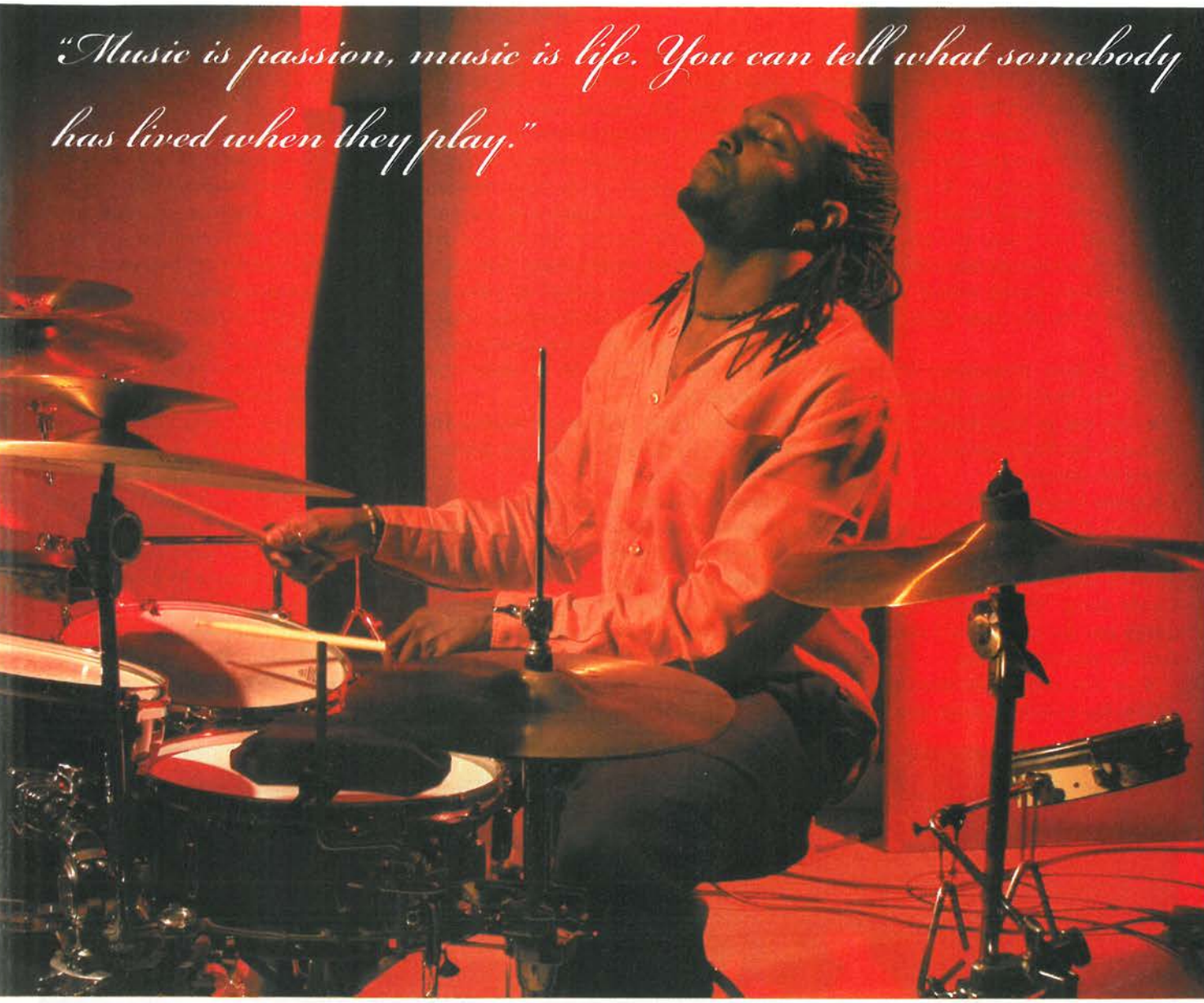
**Cymbals:** Zildjian
**1.** 13" K hi-hats
**2.** 14" ZXT Trashformer
**3.** 16" A & CIE Vintage crash with inverted 8" K splash on top
**4.** 20" K Constantinople ride (with one rivet)
**5.** 16" Oriental Trash with inverted 10" K Custom Dark splash on top

**Heads:** various Aquarian models

**Sticks:** Zildjian 7A model (hickory with wood tip), Greg Hutchinson or John Riley model brushes, Regal Tip Blastix

**Additional Accessories:** Canopus snare wires






**MD:** You're an extremely versatile drummer, yet you don't place your personality on the music.

**Clarence:** Some players have chops that they impose on the gig. But I try to suss out what I think the vibe of the gig or record date is and make what everybody *else* is doing sound better. I'm a team player.

**MD:** How did you suss out Dave Douglas's gig?

**Clarence:** I really try to approach Dave's music from a blank slate, not a preconceived idea. I knew that Dave was more into avant-garde, but he's also kind of open, so I didn't know what to expect. When I started playing with him, other drummers said his music wasn't that free. But he let me do what I thought was right for the gig. He's never said, "Play this" or "Shape it that way."

**MD:** On Douglas's brand new disc, *Strange Liberation*, was it hard not to adopt a Tony Williams approach for some songs?

**Clarence:** Besides jazz, classical, and Latin music, I'm also into R&B and hip-hop. So in playing Dave's music, I was trying to be a drummer from "today," but knowing that Tony existed. Dave's music could make you go in that direction, but for me it's a fusion of today with some quirkiness. I don't want people to label the music when they hear us play. I want them to say it's kind of like jazz, but not.

**MD:** Douglas's music changes so much from song to song. You even play some very traditional brush patterns on a couple of songs.

**Clarence:** Even when I play brushes with Dave, I have the freedom to break up the time and not necessarily play in a traditional manner.

**MD:** "17," from *Strange Liberation*, has so much cymbal air. Is that track in 17/8?

**Clarence:** It's in seventeen-bar phrases, but the meter is in four.

**MD:** But the hi-hat is phrased oddly.

**Clarence:** It's in four, but I mess around with the rhythm. It could be in five if you just shifted it a little bit. And when we play the song a bit up, it can morph into five very easily.

I really like to bring the music to life like that. If they give me three quarter notes, I want to figure how to make the most music out of those three quarter notes. I don't work it out on the drumset, but I'm thinking about how I can make it come alive. A lot of my practicing now is done in my head, because I don't have time to sit and practice.

**MD:** In "Catalyst," from *Strange Liberation*, you almost sound like Alphonse Mouzon, playing with that same sense of flow. It's almost ethereal.

**Clarence:** I love making the time solid and then just suspending it. If you listen to Dave's record, James Genus may be playing in four and I may be swinging with him, but then I may go into a different time signature that's loosely related. Time doesn't have to be the same thing all of the time.

**MD:** You have tremendous brush technique. On "Sofi," from Makoto Ozone's *The Trio*, you go from brushes to sticks in your solo, but there's no loss of "presence" during the changeover.

**Clarence:** I want those transitions to sound seamless. I've heard recordings where you can hear the drummer's sticks click together in the changeover. That demystifies the whole thing. The brushes should just morph into the sticks. And I always try to keep the momentum going.

When I'm soloing with brushes, I'll start an idea that I can keep going with one hand while I reach for a stick with the other. I might be soloing and then do this thing I heard Philly Joe Jones do once. [*Clarence picks up a brush and flutters it with one hand, using a controlled rebound so that it vibrates very quickly on the head.*] You can hold the listener's attention with that and switch from the brush to the stick in the other hand. It's a bit like magic. You don't notice the stick being picked up. I also set up a trap table on which I keep my sticks, brushes, and some small percussion items. Having that right next to me makes the transitions easier.

**MD:** Your brush technique is impressive. How did you develop it? Did you practice the rudiments with them?

**Clarence:** I practiced rudiments, but I didn't overdose on them. I used to try to figure out what would be the natural thing for the brushes to do, as opposed to trying to keep my hands up high and playing really staccato. I would sit in a room and practice playing brushes on a record cover or a magazine and try to come up with different movements or combinations that would be more natural for brushes.

**MD:** What are some of those combinations?

**Clarence:** As far as the direction of the sweep, I started playing clockwise because I read it in a book. And that was how I initially learned traditional grip—I saw it in a book. I switched to matched grip after doing Betty Carter's gig because Stanley Clarke's gig required more slam.

I worked a lot on slides and sweeps with brushes. I also practiced more staccato sweeps instead of just strokes. To me, various sweeping motions are very natural to brushes, instead of your typical up-and-down stick movements.

I never did the backwards sweep until I moved to New York and saw Greg Hutchinson do it. He learned from Kenny Washington that you actually get a bigger sweep sound by using a backwards stroke. Kenny gets a huge sound.

**MD:** Besides jazz, you cover Brazilian music with Luciana Souza.

**Clarence:** That's a completely different head. It's a feeling. Brazilians have that

# WE TOOK THE COLD HEART OF METAL AND THE WARM SOUL OF WOOD AND CREATED ONE HOT NEW SOUND.

*We could go on and on about our new Gold Crown™ Metalized™ Snare, but it looks like the critics beat us to it.*

REMO
The World's Drum Company™

"The true roundness of these shells allows me to get that big, warm sound, whether I'm playing in large ensembles or in my trio."

*- Jeff Hamilton*
*Diana Krall,*
*Jeff Hamilton Trio*

"The goal of the Metalized Acousticon union was to produce a hybrid shell that effectively bridged the sonic chasm between wood and metal, thus producing an instrument of extreme versatility. Well, these drums come the closest to achieving that goal of anything I've ever seen or heard"

– Phil Ferraro
*Modern Drummer*

"...this drum really sings and has amazing articulation."

*– Mike Haid, Jazz Times Magazine*

Available only at these select **GOLD CROWN™ Dealers.**

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Colorado Drum & Percussion<br>256 Linden St.<br>Fort Collins Co 80524<br>(970) 416-0369<br>www.coloradodrum.com | The Drum Pad<br>48 W. Palatine Rd.<br>Palatine Il 60067<br>(847) 934-8768<br>www.thedrumpad.com | Drum World<br>1220 So. El Camino Real<br>San Mateo Ca 94402<br>(650) 572-9900<br>www.drumworldsf.com | Drummers World<br>151 West 46th St.<br>New York Ny 10036<br>(212) 840-3057<br>www.drummersworld.com | Dynamic Percussion<br>575 Main St.<br>Manchester Ct 06040<br>(860) 647-8887<br>www.dynamicpercussion.com | Fork's Drum Closet<br>2701 12th Ave. South<br>Nashville Tn 37204<br>(615) 383-8343<br>www.forksdrumcloset.com | Lone Star Percussion<br>10611 Control Place<br>Dallas Tx 75238<br>(214) 340-0835<br>www.lonestarpercussion.com | Memphis Drum Shop<br>878 S. Cooper<br>Memphis Tn 38104<br>(901) 276-2328<br>www.memphisdrumshop.com | Professional Drum Shop<br>854 N. Vine St.<br>Hollywood Ca 90038<br>(323) 469-6285<br>www.prodrumshop.com | Zampino's Drum Shop<br>623 S. Main St.<br>North Canton Oh 44720<br>(330) 499-1198<br>www.zampino.com |

AND OUR NEWEST DEALER – Long Island Drum Center, 1460 Old Country Rd., Plainview NY 11803 (516) 694-5432 www.lidrum.com

www.remo.com/goldcrown

joy, that vibe that they bring to the music. I want people to be able to understand what I'm doing, but I don't want them to say I'm only a bebop drummer or only a funk drummer. If I play only one style well, cats will just call me for that style. I want to be on that "can play any gig" list.

Playing Brazilian music is hard, especially the way Brazilian drummers play the hi-hat and the cymbals. Some jazz cats come down to Luciana's gig and think it's easy. But they're wrong. Maybe I make every gig hard, and that keeps it on a certain level. But to me, it *is* hard to really get into the music, shape it, and sound authentic.

**MD:** You've mastered many styles, but even when you're burning there's a reserved quality to your drumming. You don't impose your personality on the gig, even though you're killing the style.

**Clarence:** It's hard. With Brecker's gig, because of the nature of the music, it's burning from beginning to end. That said, I always want to support who I'm playing with. Of course, at some point on a gig there's room for me to stretch out, especially under a soloist. But I feel that I can make them feel really good and make them want to play great solos without trampling on them.

**MD:** With Ozone, you do a lot of superimposition of rhythms and odd phrasing. But on your latest solo record, *Somaye*, the music is pretty mellow. Why no straight-ahead on this one?

**Clarence:** I felt that I had documented straight-ahead on my two Criss Cross records [*Penn's Landing* and *Play-Penn*]. But on *Somaye*, I wanted to make a record that people could listen to from beginning to end. With some albums these days, you want to skip around. But I wanted to pursue a continuous idea throughout. I also wanted to do the unexpected.

**MD:** How did you apply the flamenco rhythms to the drumset that you played on *Somaye*?

**Clarence:** You have the buleria rhythm. [*Penn claps the traditional flamenco pattern.*] Some people count it in six, others count it in twelve. After I heard that played on a cajon, I played it on the floor tom, putting a towel on it to deaden the sound. Now that I know the rhythm, I can play off of it and not get in the way. It's like the clave, in that if drummers don't know where it is, they think they can play anything on top of it. But that's wrong. It's totally regimented music.

**MD:** Which gig is more demanding, Dave Douglas or Makoto Ozone? How do they differ?

**Clarence:** I don't think any gig that I'm doing is more demanding than another. That keeps me focused on always trying to approach each one on a very high level, be it Douglas, Brecker, Ozone, Souza, or Maria Schneider. I put 100% into every gig I do.

With Dave's gig, I can be more abstract than on Makoto's gig. With Makoto I can explore the softer side, whereas with Dave, because his music is quirky, I can superimpose almost anything that I hear. I try to really camouflage the superimposition in Dave's music. When I got into bulerias, I started playing that stuff in Dave's music. I'm mixing it all together.

**MD:** You've recorded extensively with guitarist Adam Rogers. How would you describe his music?

**Clarence:** If I played his music at face value, I don't know if you would want to

listen to it—we're talking a lot of notes. My job is to figure out how to smooth out all of those notes and not make it sound so technical. Adam is an advanced, modern-day guitar player. I try to get that music inside my body and ingest it. Then I can do whatever I want with it.

**MD:** You get a very big ride cymbal sound. It feels good, like riding in a Cadillac.

**Clarence:** When I was with Betty, someone told me that when Tony Williams was with Miles he would take his ride cymbal into the hotel room every day. You have to develop a relationship between the cymbal and your right hand. You can't just play a cymbal and have it *speak*.

I practiced playing on different areas of the cymbal. In college I would practice *Kind Of Blue* with the hi-hat and the cymbal, turning my wrist, using different fingers. But it wasn't until I was on Betty's gig—when I bought the thin K Zildjian I use on almost every record I do—that it came together. I played it on Betty's gig and she said, "I hate that cymbal." I didn't know how to play it. I was used to playing a thicker cymbal, so I was playing the K too hard. But learning to play it helped me to hone my cymbal technique, so now it's easier for me to play any cymbal. But that's the first thing I notice when I hear a drummer: How's the cymbal reacting in the room?

**MD:** How did studying classical music help your cymbal technique?

**Clarence:** It helped me get my dynamic control together.

## Clarence Cuts

### Recordings:

| Artist | Album |
|---|---|
| Clarence Penn | Penn's Landing |
| Clarence Penn | Play Penn |
| Clarence Penn | Somaye |
| Gary Burton | Generations |
| Makoto Ozone | So Many Colors |
| Makoto Ozone | Reborn |
| Makoto Ozone | Three Wishes |
| Dave Douglas | Strange Liberation |
| Dave Douglas | The Infinite |
| Luciana Souza | North And South |
| Stephen Scott | Renaissance |
| Adam Rogers | Allegory |
| Adam Rogers | Art Of The Invisible |
| Tim Warfield | A Cool Blue |
| Randy Brecker | 34th And Lex |
| Steps Ahead | Vibe |
| David Sanchez | Street Scenes |

### Favorites:

| Artist | Album | Drummer |
|---|---|---|
| Leonard Bernstein | Candide | |
| Tomatito | Paseo de los Castanos | Tino Di Geraldo |
| Jonatha Brooke | Plumb | Shawn Pelton |
| Joe Henderson | Lush Life | Greg Hutchinson |
| John Benitez | Descarga In New York | Dafnis Prieto |
| Wynton Marsalis | Black Codes From The Underground | Jeff Watts |
| Scott Colley | The Magic Line | Bill Stewart |
| Miles Davis | Workin' | Philly Joe Jones |
| Joni Mitchell | Chalkmark In A Rainstorm | Manu Katché |

istanbul Agop Handmade cymbals from Turkey.

So many drummers. So many originals.

Aaron Draper
Adam Weber
Andres Patrick
Armando Cabrera
Ben Hans
Ben Johnson
Billy&Paul English
Bobby Lee
Borislav Lochev
Brian Carter
Carlomagno Araya
Carlos Aguilar
Chembo Corniel
Chuck Treece
Corey Pierce
Dan Monaghan
Dan Spain
Dana Murray
David Hoffman
David Sanford
Derrick Pontier
Dion Black
Ed Paniagua
Elijah D.D. Holt
Eric G
Ernesto Simpson
Fernando Sanchez
Gaetano Nicolosi
George Sluppick
Gilad
Gordon
Herman Ernest
Idris Muhammed
Jack Yocum
Jason Hamacher
Jason Kourkounis
Joe Dingle
Joe Russo
Joe Tomino
Justin Poree
Keith Hall
Kenny Elliot
Lafayette Parish
Luisito Quintero
Matt McDonough(spüg)
Mauricio Montenegro
Michael Ferrari
Michael Ianntuonni
Mickey Hart
Nene Vaquez Ruiz
Nengue Hernandez
Patrick Wiseman
Paul Antignani
Phil Arcuri
Phil Ballman
Phil Miller
Rafael Cruz
Rafael Solano
Rikard Stjernquist
Rolano Morales
Ronnie McDowell Jr.
Sam Altman
Steve Williams
Teddy Panagopolouos
Terry Baker
Tommy Clufetos
Tony Gundin
Tony Lewis
Vic Stevens

CLOSER TO YOU THAN EVER.

ISTANBUL AGOP & ALCHEMY CYMBALS AMERICA, Corp.
510 W. 6th st. suite #506 Los Angeles CA 90014 TEL : (213) 624-4264 FAX : (213) 488-1828
infousa@istanbulcymbals.com/istanbulcymbals@istanbulcymbals.com
www.istanbulcymbals.com

## Clarence Penn

Classical music is all about touch. A lot of drummers don't know that there is a correct way to hit a cymbal with a mallet. You don't just smack it. If you want a cymbal to speak in a nice way, you have to warm it up before you strike it. You warm up things that vibrate. For instance, I'll turn a brush around to the rubber part and strike the cymbal, not so it's audible, but just to get the cymbal vibrating. When the pianist is at a certain point, I'll just tap a cymbal and it'll open up.

Let's say I'm coming up to a bridge of a tune. I may lightly strike a cymbal to warm it up two bars before—just a tap on beat 1 or even a push off. If I have a brush in my hand, I may just push off the cymbal with the rubber part. Then when I do play the cymbal at the bridge, it'll have a warm sound. My teacher would never let me hit a cold cymbal.

**MD:** That helps to explain your beautiful cymbal sound.

**Clarence:** I try to get *all* of the sound out of a cymbal. I really try to make it vibrate and get its natural sound. Some drummers jab at a cymbal or push through it. I'll push through a cymbal for an effect, but in general I really want to strike a cymbal properly and get it to ring.

A lot of people don't take their hand away from a cymbal to let it breathe. I learned from classical music that if you hit a cymbal and you keep the stick down close to it, you're stopping the sound from breathing and coming out. But if you hit a cymbal and raise your hand away from it, it's going to breathe more and sustain longer. In classical percussion, we call that "pulling out the sound."

**MD:** So you'll play high off a cymbal?

**Clarence:** Yes, especially on ballads and some medium tempos.

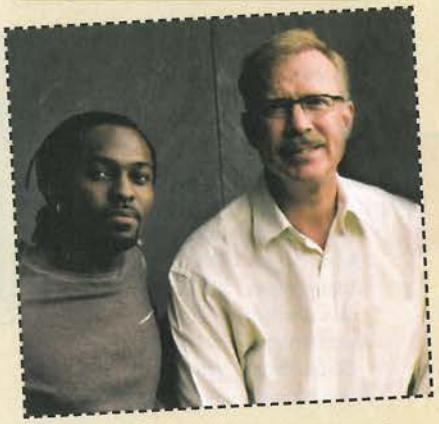
**MD:** What else did studying classical technique give you?

**Clarence:** It gives you an awareness of space and time. As a classical percussionist, you wait a long time before you play a note. But when you play that note, it's very important. If you have eighty-two measures of rest and then you have a cymbal crash, that cymbal crash is very important and has to be the best you can give. When I'm playing a ballad and I hit a cymbal, I want to be connected to the music and make it the best it can be.

**MD:** Your drumming is very transparent.

## *Stars On Clarence*

### Gary Burton (vibraphone master)



"I first heard Clarence on record about four or five years ago, and then saw him playing at the Berklee Performance Center with Makoto Ozone and saxophonist Tommy Smith. I consider myself something of a connoisseur of drummers. After all, I feel I learned my knowledge of the "role of the drummer" from Roy Haynes during our years with Stan Getz and the couple of years that Roy played in my own band in the late '60s. Clarence impresses me as the heir of great jazz drumming. He understands the music and he knows how to support the soloists. Clarence is simply a consummate musician in every way.

"Clarence has a tremendous range of experience. He's played with established artists, major players like Michael Brecker, and with alternative types like European tango master Richard Galliano, as well as with modern innovator Dave Douglas. Clarence seems to be everywhere, always at the center of what's going on. That's a great advantage for a drummer.

"The drummer is the key to every jazz ensemble, controlling the dynamics and interpretation of the music, even more than the bandleader. So it's incredibly important that the drummer in the band understand the important role he or she plays in the ensemble. Clarence not only understands it, he has the experience to back it up, having played with an incredible array of major musicians and having learned the core meaning of each style of music he's experienced.

"For my new album, *Generations*, Clarence superbly provided the core of our project, giving us all the freedom to do our individual things and to fulfill the potential of each song. That's what you want the drummer to bring to a session. And Clarence did it like the genius he is."

### Michael Brecker (sax legend)

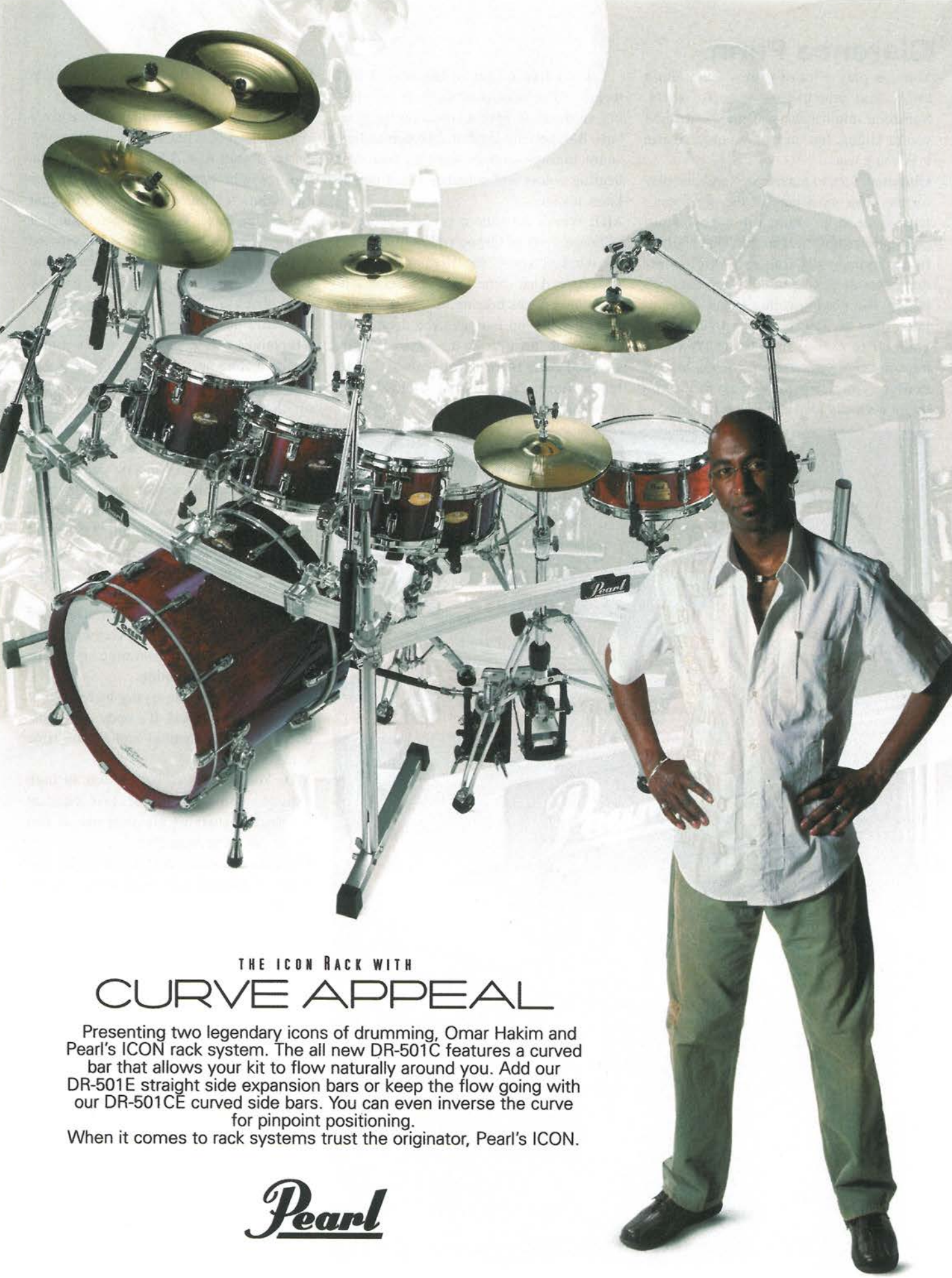
"Clarence is one of the great drummers playing today. In addition to having superb technical command of his instrument, he has the ability to swing, texturally color, support a soloist, and play in a conversational manner. Clarence really listens. I never feel that he overplays or overwhelms the soloist, yet he can burn with great intensity. He also has his own sound and a unique approach to a huge variety of rhythmic feels."

### Makoto Ozone (keyboard great)

"There is nobody like Clarence Penn. He's an incredible drummer, percussionist, arranger, composer, and producer. He always creates music with the deepest integrity, and he understands and interprets any kind of music very quickly and accurately. He also has a strong background in classical music, which is rare among jazz drummers.

"Clarence's sound is so clear and yet so deep that it makes you feel as if you're listening to a whole orchestra. Being a wonderful composer also helps his performance. And he always responds to things in performance that a lot of drummers don't respond to, such as the melodic and harmonic flow of the tune.

"Once you play with Clarence, you're trapped!" •



THE ICON RACK WITH

# CURVE APPEAL

Presenting two legendary icons of drumming, Omar Hakim and Pearl's ICON rack system. The all new DR-501C features a curved bar that allows your kit to flow naturally around you. Add our DR-501E straight side expansion bars or keep the flow going with our DR-501CE curved side bars. You can even inverse the curve for pinpoint positioning.
When it comes to rack systems trust the originator, Pearl's ICON.

Pearl

www.pearldrum.com

# Clarence Penn

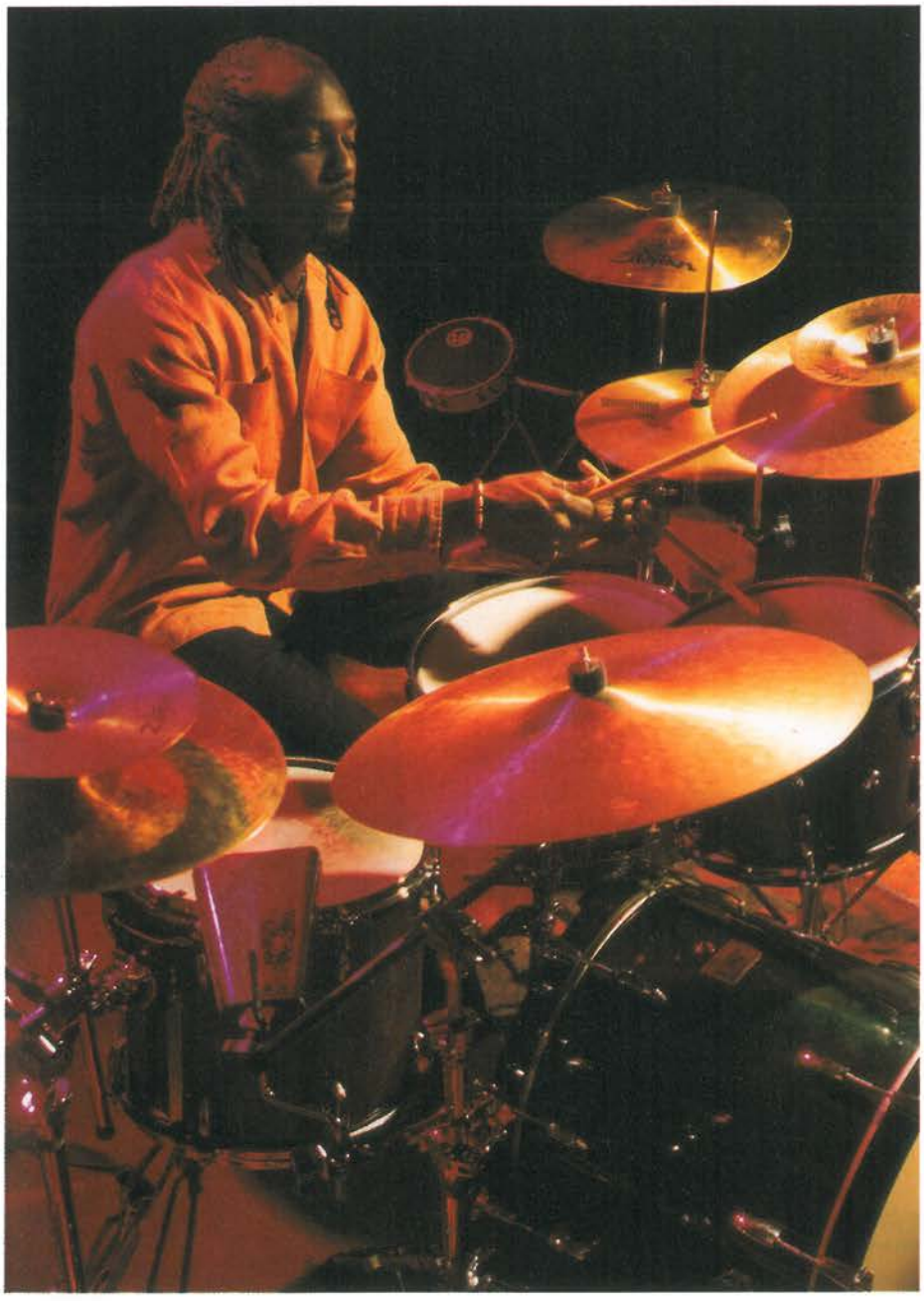
You can play a lot of drums, but I don't know that you have a specific style. Someone might hear you play and think you're killing, but they may not recognize it as being *you*.

**Clarence:** I try to remove ego and just play for the other musicians. If the gig doesn't require me to go crazy, I'm happy to just play quarter notes all night. That's why I like playing with singers, which some drummers don't like to do. They think it's boring. But playing with a singer is just as interesting because you have to challenge yourself to *keep* it interesting. You may have to bring your dynamic down, and, of course, you can't play everything you might normally play at a lower dynamic.

I don't like to get in the way. I feel there's still a lot of personality in my playing, in that I do have a sound on the cymbals. Between my cymbal approach and the snare tuning—and as soon as you start hearing colors and sounds—I feel people know it's me.

**MD:** What's the pattern you're playing on "Caravan," off of Ozone's *Reborn*? It's not the standard Afro-Cuban rhythm.

**Clarence:** That came from practicing left-foot clave. I was hearing the clave for that part, but played between the drums and woodblock. So I broke it up, and it really sounded cool. There's also a cowbell and a tambourine in there. When we toured, I had to relearn the pattern.



**MD:** You seem to have an evolved Latin sense. Your rhythms don't sound stock.

**Clarence:** I worked on that stuff when I joined David Sanchez's band. I only knew the basic stuff then. I was thrown into the fire. I would start playing and the other musicians would stop. "Man, you just crossed the clave. What are you doing?" I kind of knew at the time that I had crossed it. David knew I was trying to figure it out and he was cool. But you cannot cross the clave; that's sacrilegious.

**MD:** How did you learn?

**Clarence:** David gave me a few Latin records before our first gig in Spain. I was in my room with a cowbell and a woodblock trying to understand how clave works in relation to the rest of the band. It took a few weeks into that tour until I understood the feeling of clave and how it's supposed to lay in the beat. Americans play really tight sometimes instead of letting it breathe and laying back with it. After that I started doing my homework by checking out more Afro-Cuban records and working on the sound.

**MD:** Your drumming on "Three The Hard Way," from *Reborn*, sounds very Elvin-ish, which is another instance of your chameleon-like drumming.

**Clarence:** That's me trying to check out what the tune needed. It's open, so I loosened up on the cymbal and let the time expand.

**MD:** You must have been a wiz in high school; you spent your last year at Interlochen studying classical music. Did the drums come naturally?

**Clarence:** I worked at it. I read music, but I always admired guys who could play by ear. Once you can read, it's hard to unlearn it. I worked more on classical music then because I was in Detroit and I thought music would help me get into a good college. When I discovered the marimba, my teacher gave me a xylophone and I really got into it. I auditioned for the Detroit Youth Orchestra and got in. So drumset came later. I didn't hear Philly Joe Jones until I was in the twelfth grade.

**MD:** What else did you study?

**Clarence:** I worked out of the classic books, like Podemski and Cirone. I still teach the etudes from Cirone's *Portraits In Rhythm*. I have my students exaggerate the phrasing. A lot of drummers don't think about phrasing. I'll ask students what one phrase is saying

# BETA

## FEEL THE BEAT WITHIN.

Wherever you hear a backbeat, you'll find a Beta microphone from Shure. Look closely, and you'll find everyone from Alex Acuna to Dave Weckl, from Eddie Bayers to Kenny Aronoff. If you look long enough, you may even find inspiration.

Beta Microphones.

Tour tested.

Top of the line.

SHURE®

It's Your Sound®

visit www.shure.com

©2001 Shure Incorporated

versus another. Where's the question? Where's the answer? I'll have students exaggerate the dynamics, then play them as written. Then I'll have them take a passage and orchestrate it on the drums, trying to come up with something slick and musical.

**MD:** You studied with legendary drummer/teacher Alan Dawson. What impact did he have on you?

**Clarence:** He taught me that one of the keys to being a successful drummer is to not play all of your chops all of the time. He also taught me how to carry myself. He was a really proud person, and he took pride in every gig he did. He talked to me about life. He and Ellis Marsalis were both my mentors. You can be the fastest drummer in the world, but if you're an ass you'll be the fastest drummer at home alone. You have to get along with people.

Everybody can play. But you can tell what somebody has lived when they play. You want to bring life to the bandstand. Music is passion, music is life.

**MD:** And what did you learn from Betty Carter?

**Clarence:** Besides teaching me how to play slow and really, really fast, she helped me play with intensity at a soft volume. She also taught me about playing on top. And she was big on colors. She wanted me to have more than two cymbals, to add dimension. She also taught me how to be strong in the business, because she didn't make it easy for us.

**MD:** How did she concentrate on fast and slow tempos?

**Clarence:** As a young student, I was playing fast tempos too heavily. I would tense up and push the sound into the cymbal. But you have to think the opposite way. You need to lighten up and relax. You can't play fast for a long time and be tense. Betty's fast songs could last for ten minutes.

For slow playing, Betty would tell me to breathe through the silences. And she told me I practiced too much. I sounded like I practiced. When I stopped practicing so much, my ears opened up and I became more reactive to what was happening on the bandstand.

## Technique In The House

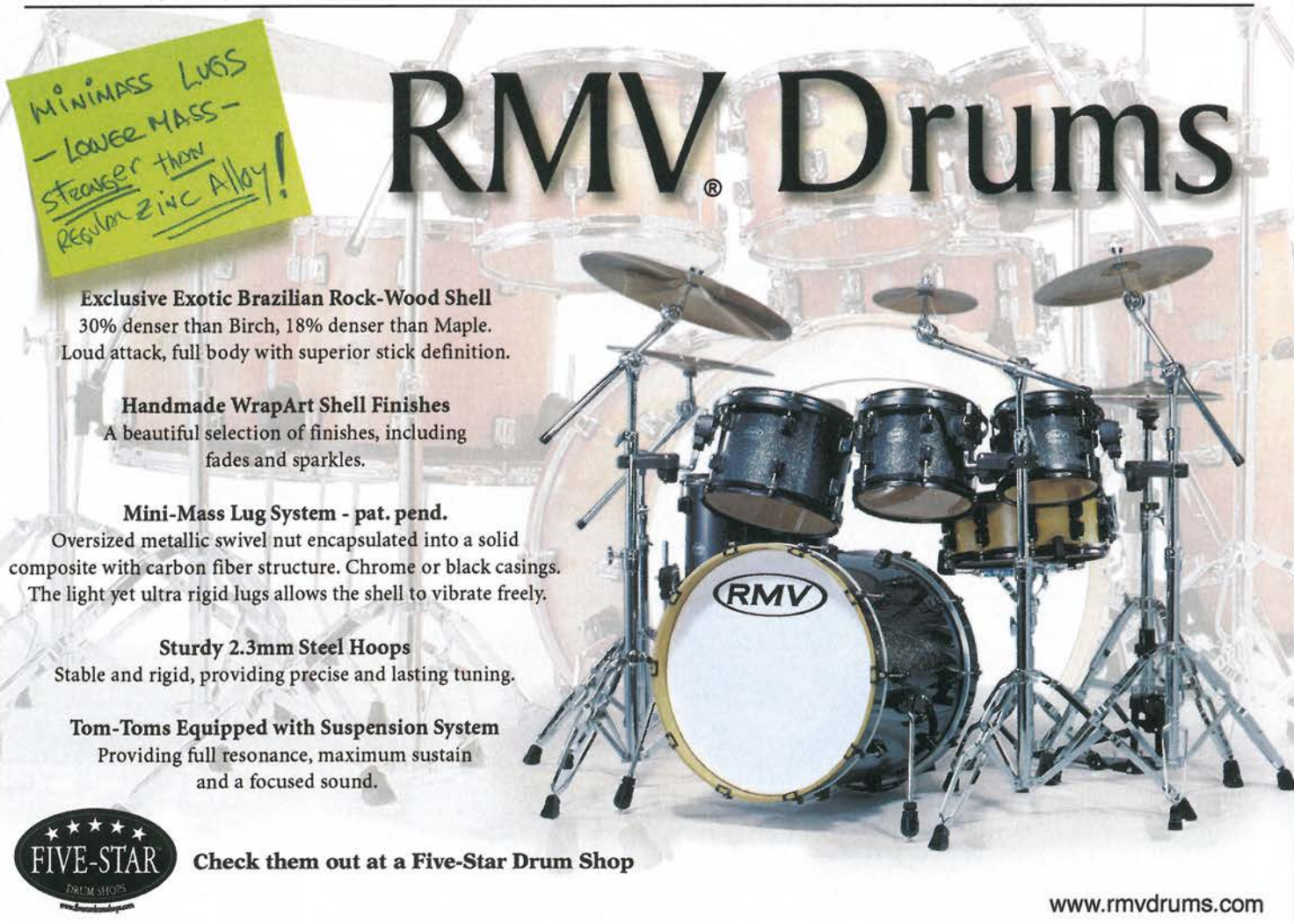
*Below his Brooklyn apartment, Clarence has built an 800-square-foot professional studio. It's outfitted with state-of-the-art recording gear, twenty-two vintage Rogers snare drums (including '40s, '50s, and '60s Luxor, Powertone, Tower, and Holiday models), many cymbals, an Ensoniq drum machine, and a horde of percussion including a cajon, marimba, talking drums, and finally, Kenny Kirkland's Korg SC sampling grand piano. In this setting we talked about his drums as well as some of his playing techniques.*

**MD:** Why do you favor vintage Rogers snare drums?

**Clarence:** I like to tune snare drums a little tight, though when I hear my snares I don't think they sound that tight. If I tune a modern snare to the same tension, all you hear is the crack. I don't like that sound. It's all trebly, because they make drums today for rock. But I can tune the old Rogers drums up and still hear the body and midrange of the snare. I don't know if it's the wood or what, but they have a different sound.

**MD:** You use different beaters with your bass drum?

**Clarence:** I run my bass drum wide open and control it using different beaters. I have a cork beater, a soft cork beater, a soft felt beater that gets a great open sound, and a

really fluffy beater. Every room is different, and you can't use the same beater for every room.

**MD:** You mentioned using different angles of attack with your hands to get different sounds on cymbals.

**Clarence:** When I want to "drive" the time, it comes more from the ring and little finger. The stick balances on the index finger, creating a pivot point, with the middle finger guiding the stick or keeping it in place. I lock the stick in place with the third and fourth finger. It's a snap; I lock it in. It really focuses the sound and pushes the beat through. It's clear sounding. Bill Stewart does that, but his thumb is bent more and that creates more of a pocket, a click on 2 and 4.

When I need to play intensely at a lower volume, I'll play basically palm down and remove the pinky and ring finger from the stick. When you want to cook up under a soloist, this works because usually when you want to cook, your volume goes up. I turn my right hand slightly towards the left. It's almost parallel to the floor, but not a flat German grip. That uses more of the two middle fingers. I might use that technique on Luciana Souza's gig. But in general, the more fingers you take off the stick, the lighter the sound becomes. More fingers on the stick will give you a thicker sound.

**MD:** Where do you like to play on the ride cymbal?

**Clarence:** An inch or so from the edge. But it depends on the cymbal. I adjust right away. Some cymbals sound better closer to the edge.

**MD:** And how do you pull the sound out of a cymbal?

**Clarence:** You just draw it out. [*He strikes a nearby cymbal and raises his arm in a curving, flowing fashion.*] It made sense to do this when my teachers told me about it, and it's something I always keep in mind. You play timpani the same way. You draw the sound out of the drum.

**MD:** Can you show me your basic brush technique?

**Clarence:** [*He plays his ballad pattern, using a clockwise pattern.*] The quarter notes are at the top of the pattern, away from me, and the 8th notes are at the bottom. Sometimes I'll want to create a whole-note thing where I don't complete the right-hand stroke, like this. [*He removes his right hand from the head for half of the stroke, adding two smaller circles in the air within the pattern.*]

**MD:** You're playing two smaller circles again, but in the air.

**Clarence:** That keeps the momentum going. And then I do the little jabs in faster patterns. [*He plays a fast pattern, and then a double-time pattern, using the rebound of the rubber on the rim to make the brush rebound even faster to imitate a double-time pattern.*] The rim stops the brush from hitting the drum, but the brushes are still vibrating. That came from practicing and trying to figure out how to play fast. I was playing paradiddles, I hit the rim, and that's how I discovered this. I worked with it until I could control the rebound. I use it to get the speed going. I can do it with both hands.

When you listen to Papa Jo and Philly Joe Jones, you realize how creative they were with coming up with new ideas. A lot of people don't take brushes seriously anymore. So when they solo with brushes, they just sound like they're playing sticks. But brushes are a different animal. When I'm soloing with brushes, I'm still trying to pull out the sound.

**MD:** What do you teach your students to help them develop touch?

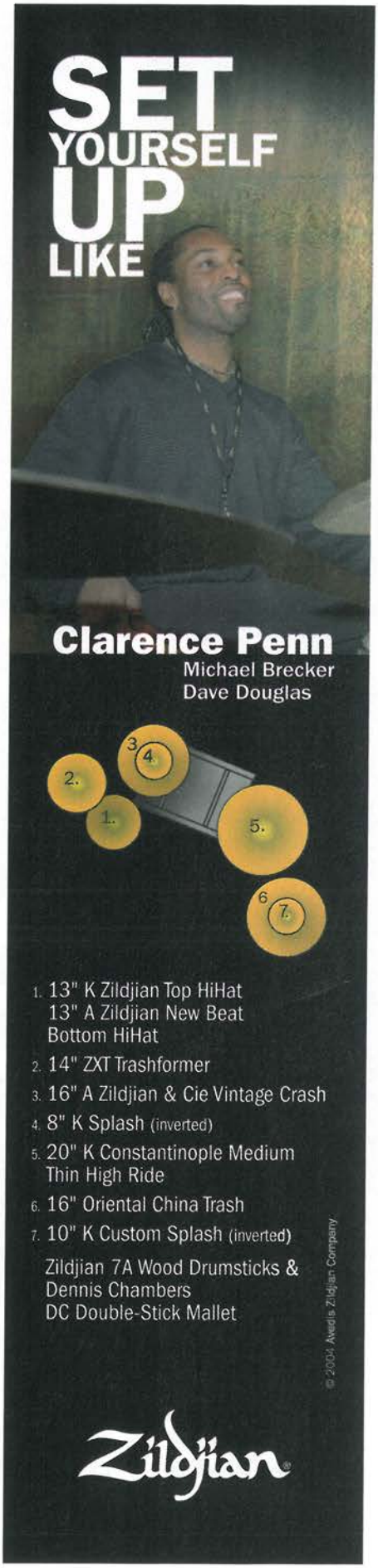
**Clarence:** I make sure their stick position on the snare is correct and that they find the sweet spot on a cymbal. I'll search with them to find the sweet spot. With my cymbals, once I find that spot, I keep them reasonably tightened down. That way they don't move, and I can get to that spot immediately.

**MD:** What are your long-term goals and plans?

**Clarence:** I really want to produce and write for film. Makoto and I are doing a movie next year in Japan. And I've produced commercials for Guess Jeans and a singer, Melissa Walker, as well as R&B tracks for [ex-Fugee] Wyclef Jean. I could see myself growing old as a producer. I don't know if I want to be an older drummer who has to tour. It would be great to have the *choice* to tour.

**MD:** Your career shows no sign of slowing down.

**Clarence:** It's easy to go through life and just hang. I've always allowed myself to hang a little, but I don't like to waste time. I like to stay busy. This is my career, this is my life.

# DW BY DESIGN

drums dw

PATENTED DESIGN FEATURES:

ADJUSTABLE CAM

FLOATING SPRING ASSEMBLY

DOUBLE CHAIN & ROTOR DRIVE

DELTA TRI-BEARING HINGE

# 9000 SERIES

## FLOATING ROTOR BASS DRUM PEDAL

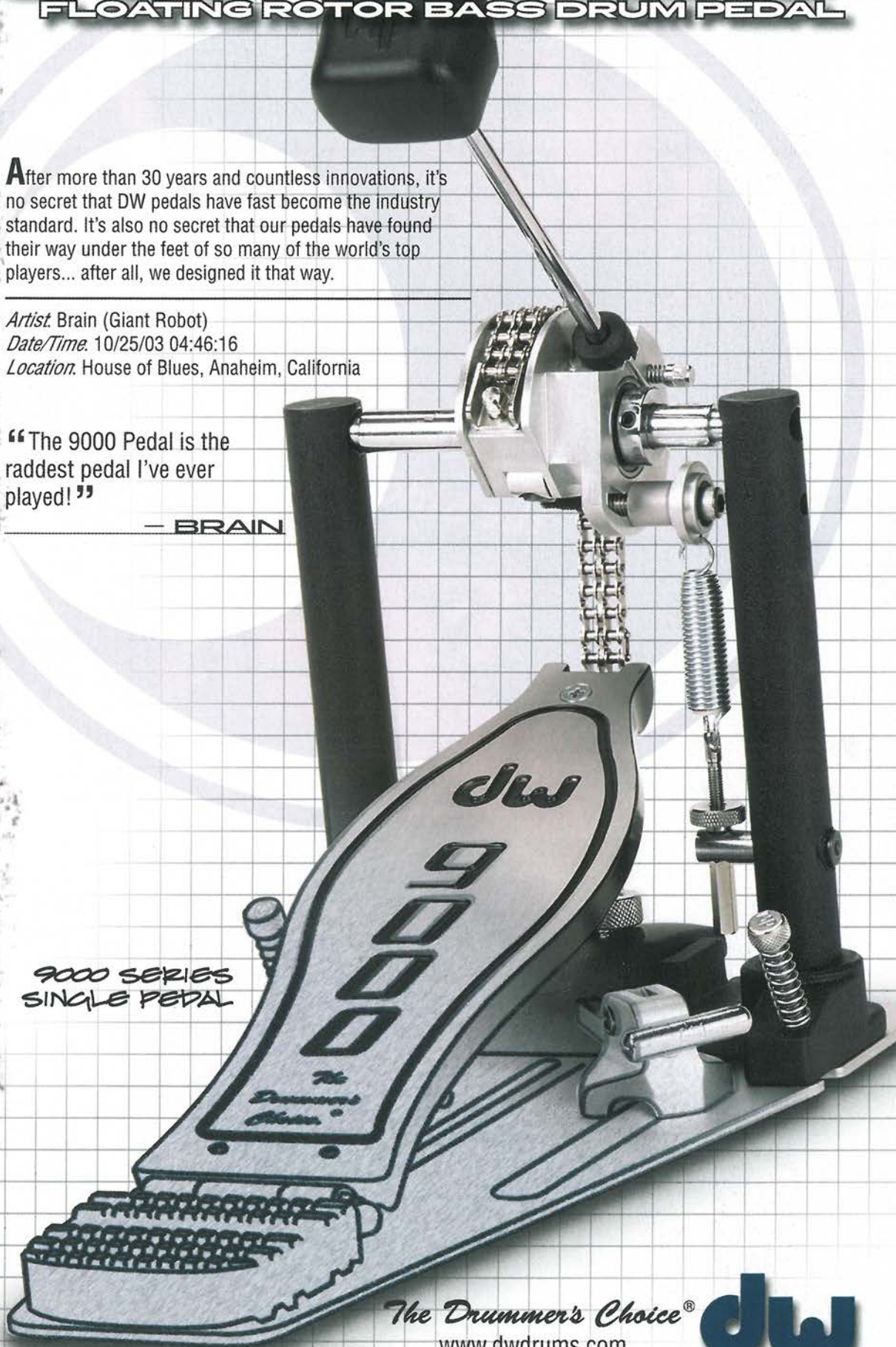
After more than 30 years and countless innovations, it's no secret that DW pedals have fast become the industry standard. It's also no secret that our pedals have found their way under the feet of so many of the world's top players... after all, we designed it that way.

*Artist.* Brain (Giant Robot)
*Date/Time.* 10/25/03 04:46:16
*Location.* House of Blues, Anaheim, California

"The 9000 Pedal is the raddest pedal I've ever played!"

— BRAIN

9000 SERIES SINGLE PEDAL




*The Drummer's Choice®*

www.dwdrums.com

©2004 Drum Workshop, Inc.

dw

the hidden han

# Clutch's Jean-Paul Gaster

## Swagger & Style

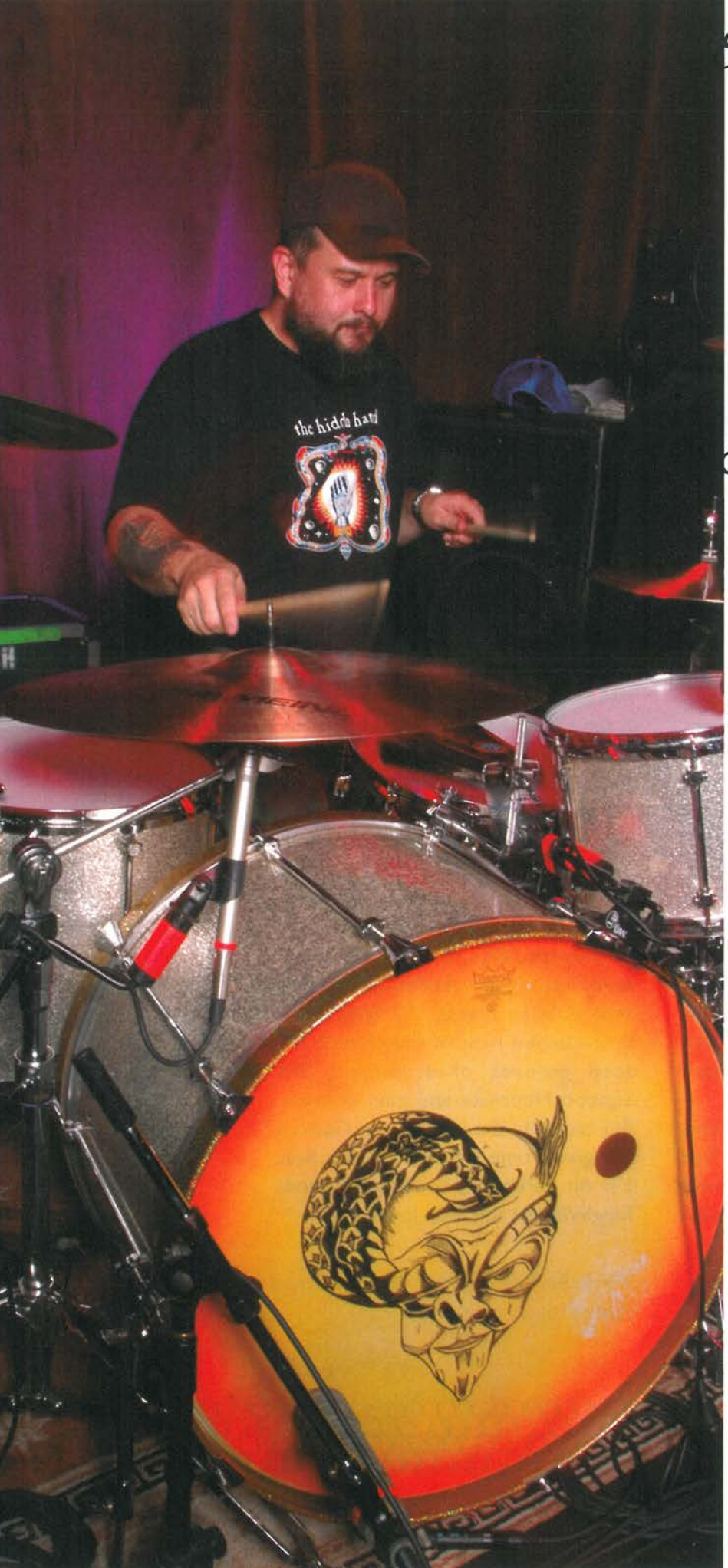
The "institution of rock drumming" is an ever-evolving environment, full of constantly melding genres and styles that are continually challenged and improved upon. And although the 4/4 rock beat is still the foundation and common denominator upon which most rock drumming is based, each passing year yields a widening variety of mutations and modifications on the time-honored groove. This is due in part to the persistent infusion of styles from the countless rhythm masters around the world.

Clutch's Jean-Paul Gaster is undoubtedly one of these masters. The Maryland resident has logged well over a dozen years of service and innovation in the cutting-edge rock band, continuously pushing the envelope by laying down concrete and confident time.

Gaster's ballsy, thick grooves are inspired by styles that originate *outside* the traditional rock-drumming circle. Citing go-go music—a pre-hip-hop/funk style that came out of Washington, DC—as one of his primary stylistic influences, Gaster has been able to merge the traditional metal-derived rock of Clutch with the deep grooves of drummers like Zigaboo Modeliste and John Bonham. You can hear the influence in Gaster's swaggering time feel. You can also hear it in his personal mix are jazz legends Tony Williams and Elvin Jones.

Story by Waleed Rashidi

Photos by Rick Malkin




Gaster's ability to distill such a disparate variety of styles and present them in a concise, digestible package is one of his strong suits. You can hear it all over Clutch's latest disc, *Blast Tyrant*. It's this kind of innovation in rock drumming that's kept Gaster

**MD:** Many readers may not be aware of the fact that you've done some work on the new album in your own studio as the producer/engineer. What's your place all about?

**Jean-Paul:** We invested a little bit of money and bought some gear. Right now, we're just in a bedroom. We've got a computer in there, and we've invested in some nice mic' pre-amps, microphones, and compressors. It's pretty bare bones, but it's enough to get some work done. But all of the drums on *Blast Tyrant* were recorded on a Neve console in a really nice studio in Hoboken, New Jersey. That's the one thing that's really tough to get in a home studio: those big drum sounds.

**MD:** Do you think it's important for musicians to start setting up their own home studios for making albums, or should that aspect be left to recording engineers?

**Jean-Paul:** It's gotten to the point now where it's sort of something you have to jump into. It's very empowering for the musician these days, because for not very much money you can buy gear and get professional results. It makes sense to at least learn as much as you can about it.

When we first started Clutch, we'd save up all the money we could to go in to record something. But at the end of the day it still wouldn't sound as good as we wanted it to. Nowadays with computers and all the software that's available, you can get really pro results. You really have to take advantage of it.

**MD:** How'd you learn your engineering skills, specifically relating to the drums?

**Jean-Paul:** I've spent a lot of hours in front of a computer and mixing desk, as well as with mic's and stuff. You definitely

at the head of the class, inspiring a rabid fan base that continues to clamor for more.

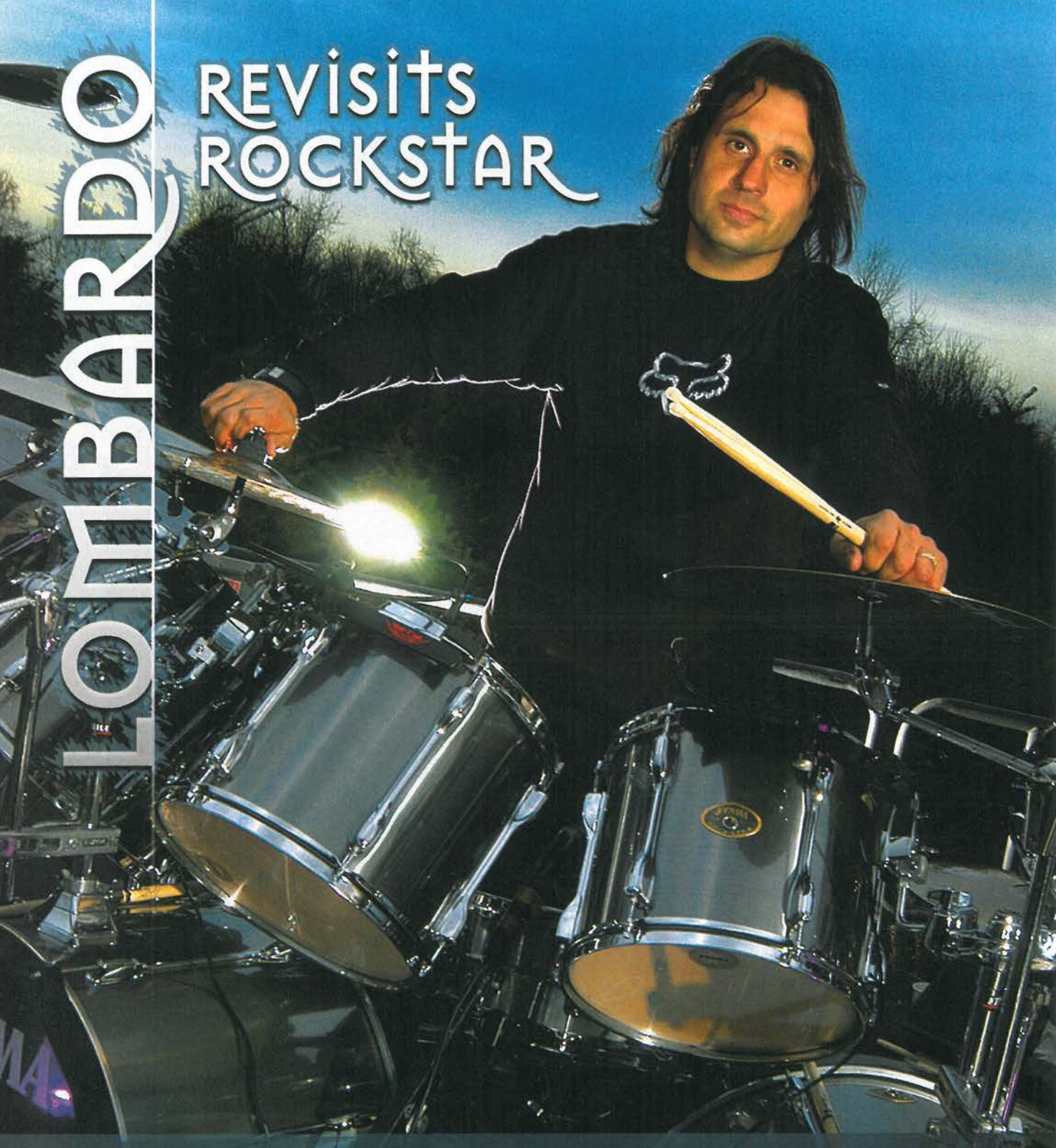
On his performance with Clutch, Gaster notes, "We always have to keep learning, playing, and experimenting. But, you know, that's what I really like about music."

learn things, like where mic's should be placed to give you the best sound. You also learn how the drums sound in the room and what they're going to end up sounding like when recorded.

I've found that you can use a not very expensive microphone through a not very expensive console, and at the end of the day, that kick drum is going to sound like what that kick drum sounds like. The real key is having good drum gear to begin with. It's about learning to tune the drums, listening, paying attention, playing, and trying to soak up as much as you can.

**MD:** Please talk about what you like to hear from your drums.

**Jean-Paul:** I've been playing the same GMS kit for over ten years. I'm very familiar with the way it sounds, which is important. As for tuning, a lot of guys use those tension meters, but I don't do that. When you get away from things like meters and such, there's all kinds of voodoo that goes into drum tuning. But the bottom line is, you have to really listen to the drum and get it in tune with itself. If you do that, it's going to sound good. That's my philosophy behind getting good drum sounds. That said, we didn't spend a lot of time trying to tune, tweak, and muffle my kit. We just got the drums to sound good and put some mic's in the room, and the kit sounded great.




Dave Lombardo didn't always play Tama's high-end Starclassics. "In the early '90s, Rockstars were my primary drum," says the man with two of the most amazing feet in the business. "The Rockstars never failed me. They always withstood the beatings."

Recently Dave did a gig for Bam Margera. It wasn't practical to fly in Dave's Starclassic kit, so he played on a small 9 pc Rockstar double bass kit (well, it's small when your regular kit is 11 pcs). We asked Dave after the gig what it was like to revisit Rockstar after so many years. "The drums have maintained their goodness," Dave replied. "They still sound great! But the hardware is so much better. The Roadpro hardware is strong like the old Tama hardware, but it's streamlined so it's a lot lighter. You can lug it around and it doesn't break your back."

"Rockstars still sound phenomenal. I've always played Tama and—whatever I've played on with Tama—the resonance and the craftsmanship is excellent. Everything is worked in perfectly and meticulously, even down to the choice of the little screws inside the shell. I like that. Hands down, Tama drums are the best drums made today."

TAMA

For a full catalog, send $3.00 to: Tama Dept. MD41, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403

TAMA
THE STRONGEST NAME IN DRUMS

EXCLUSIVE DRUM SPONSOR

tama.com

# Ozzfest 2004

**Be sure to check out Dave Lombardo and Slayer on the Ozzfest Tour Main Stage, July 10th through Sept. 4th.**

**To find the Ozzfest location nearest you, go to ozzfest.com.**

(Are your feet as fleet as Dave's? Maybe not? Want to find out how fast? We'll be measuring speed on the *Drumometer® at the *Fastest Feet Contest* at the Tama Booth in the Ozzfest Village of the Damned. The fastest player of the day at each venue will win a prize (Dave is not allowed to compete). For more details visit tama.com

*"Drumometer" is a registered trademark of Alan-McAfee

## BETTER HARDWARE

Look at the whole set before you put down your hard-earned bucks. With some kits, you get decent drums, but downright disappointing hardware. With Rockstar you get great drums AND Roadpro hardware—the same professional-grade stands used by Tama pros like Dave Lombardo.

**Rockstar, Rockstar Custom and Rockstar Custom EFX**

Rockstar drums are available in nine different modern covered finishes including the Misty Chrome in the picture with Dave Lombardo (there's only one Misty Chrome, accept no pale substitutes). Rockstar Custom is available in ten lacquer finishes including three fade finishes, Puple pHaze, Custom Caramel Fade, and Custom Mahogany Fade. Tama's new Rockstar Custom EFX is available in two different vintage covered finishes including the Dark Blue Abalone finish featured on the right.

Tama is Proud to Sponsor

zippo HOT TOUR www.ZIPPOHOTTOUR.COM

**MD:** Were there any recordings in particular that you referenced this time around for drum sounds?

**Jean-Paul:** I really love The Meters and the sound and feel that Zigaboo [Modeliste] got with the band. We also listened to D'Angelo's last record, *Voodoo*, which is mostly triggered. ?uestove [Ahmir Thompson] played a lot of stuff on that, but I really love the rawness of most of those sounds and the lo-fi-ness of it. We tried to get the flavors of those sounds and work all of that stuff in.

**MD:** Where did you come up with the idea to get into production in the first place?

**Jean-Paul:** We've had the opportunity to work with some really great engineers. And it's a blessing to have had all those experiences. So you listen to everybody, you pay attention, and you ask questions. And most of all, you just watch what happens. There's so much to be learned just by hanging out with somebody.

**MD:** You've not only produced your own material, but you've done some other bands, correct?

**Jean-Paul:** Yeah, I did. I worked with a band called 60 Watt Shaman, who are friends of ours. They had done some demos and were ready to jump and say, "Let's make an album." I had never really done anything like that before, but I told them to come on in and we'd give it a try. It was another learning experience for me that turned out well.

I recently started working on a project by another band from Philadelphia called Sugardaddy, who were also ready to make a record. I took them over to a studio in Silver Springs, Maryland called Uncle Punchy Studios. We made a really good record in a short amount of time. I learned a lot doing it, and these are experiences I can bring back to my band.

I'm not in this for the money, because if I *was*, I'd be looking for something else to do! [laughs] It's a tough game, and if you're in it for fame and fortune, your days will be numbered. That's why we've stuck around for as long as we have, because we really enjoy making music, listening to music, and being around musicians.

**MD:** So how did you get into Clutch?

**Jean-Paul:** I had been jamming for a few years with these guys in high school before Clutch even started. This is the first serious band I ever played in, and we were going to make a real attempt at. We've been blessed with the opportunity to make music as long as we have. I make a living from this, and that's a great thing.

**MD:** At what point did you start treating Clutch as a serious, full-time thing?

**Jean-Paul:** It happened very early on, around 1991. I took it very seriously—not to make money, but because I wanted to make music. That was really the philosophy behind the band.

"I love to play drums,
I love to talk drums,
and I love to teach drums.
But there's *always* more we can learn."

**MD:** And you've been together all the way through?

**Jean-Paul:** Yeah, same guys, same band.

**MD:** Tell us about your desire to become a drummer.

**Jean-Paul:** Well, I used to skate a lot. And it seemed like skating, hardcore, and metal were all one thing—they went hand in hand. I listened to that music early on, and it really affected me in a big way. Black Sabbath, The Cro-Mags, Bad Brains, Prong, and, of course, the rock thing—ZZ Top, Deep Purple, and bands like that—were all a part of it.

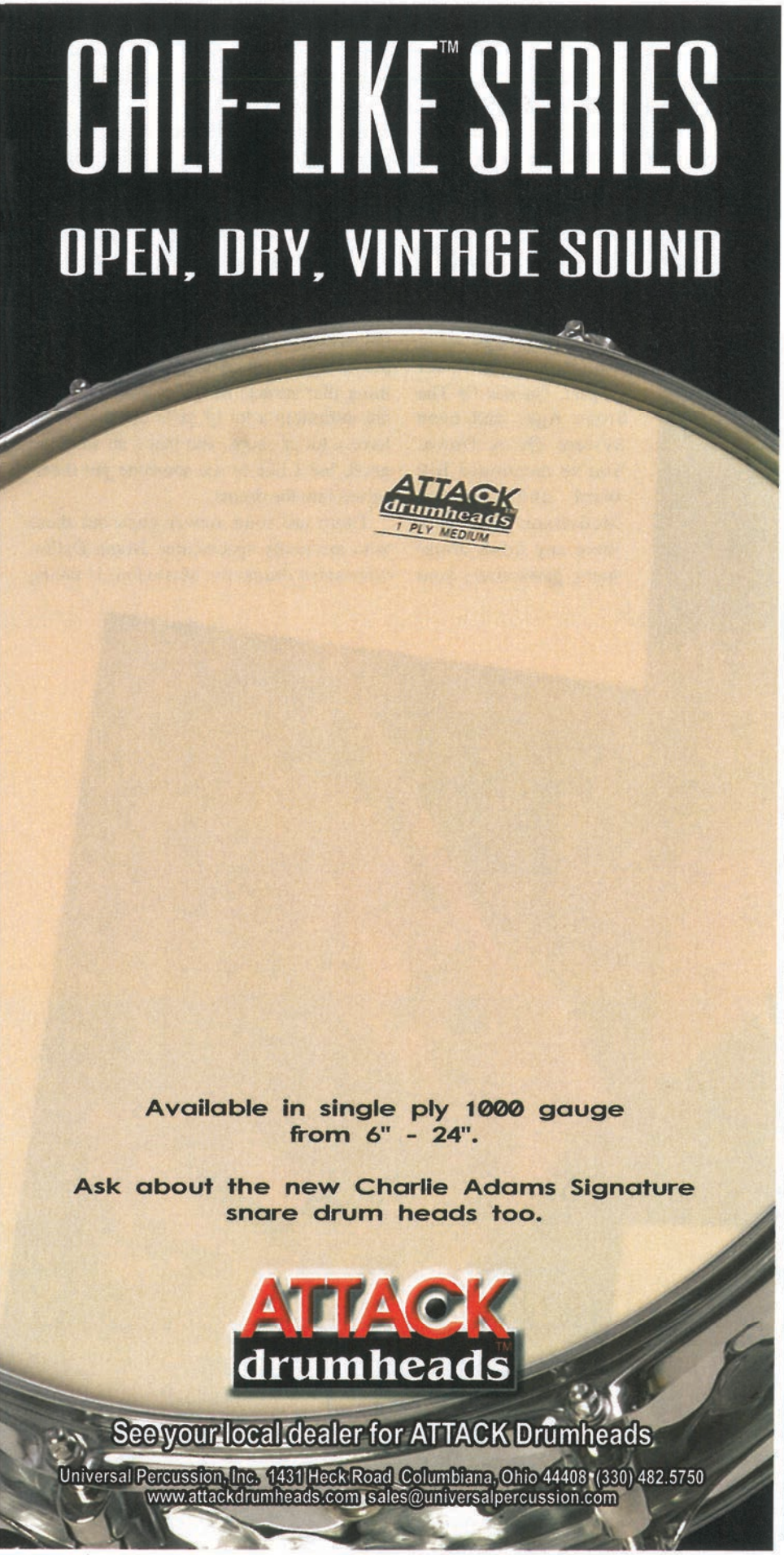
**MD:** You found artists like those conducive to your skating lifestyle?

**Jean-Paul:** Exactly. That was the first real music I was exposed to. That affected me. So after a few years, I quit skating and began playing drums in high school. I started when I was about sixteen, bought my first kit, and just played all the time. I listened to Black Sabbath's *Paranoid*, side two, over and over again, all summer long. I learned all of those tunes, like "Hand Of Doom" and "Rat Salad," and that's how I learned to play drums.

**MD:** Clutch has been tagged as sounding like so many different bands, many of which you've toured or shared the stage with, including Monster Magnet, Queens Of The Stone Age, and even System Of A Down. You've mentioned Bill Ward and Zigaboo Modeliste, but were there any other drummers, particularly your peers, that you found inspiring during your formative years?

**Jean-Paul:** We had the opportunity to do a lot of shows with Prong, and Ken Parsons was a monster. He had a tribal approach to playing his toms that I loved. He was a big influence on me early on. We also had a couple of opportunities to tour with Sepultura, and Igor Cavalera is an incredible drummer. Still, to this day, he's one of the strongest drummers I've ever seen. He plays with a lot of heart, and that's the thing that attracts me to drummers. There are definitely a lot of guys out there who have a lot of chops, and that's all well and good, but I like to see someone put themselves into the drums.

There are some newer guys out there who are really spectacular. Brann Dailor, who plays drums for Mastodon, is taking




## Jean-Paul Gaster

that style of metal drumming to another level. I hear a lot of Jack DeJohnette in his playing. He plays over the barline and those kinds of things. And I'd say, definitely, Ken Schalk from Candiria. He's another good friend of mine who's pushing metal in another direction.

**MD:** You certainly are an "outside the box" drummer, playing grooves that wouldn't necessarily fit into the scope of rock or metal drumming. Take the patterns you're playing on the verses of "Profits Of Doom" or "Worm Drink" on *Blast Tyrant*. They're pretty far from anything rock or metal, but never really compromise the overall heaviness of the track. How did you develop performing such a delicate groove without sacrificing the underlying power?

**Jean-Paul:** I listen to a lot of [Washington] D.C. go-go. That's the other half of my influence. I grew up listening to a lot of rock and metal and stuff like that, but at the same time, when I was in junior high, I was listening to E.U. and Go-Go Mickey. The go-go scene is something that really impressed me. I've never heard those rhythms outside of Washington, D.C., because it's a local form. The grooves are so thick, and if you try to explain the style to someone it's very difficult to put into words. But listening to go-go really makes me want to play.

**MD:** Have you received any instruction outside of just listening?

**Jean-Paul:** I've had lessons, and I *still* take lessons back home from Walter Salb, who I really owe a lot to—as a teacher and as a friend. Walter's been playing professionally since 1946. He's the kind of guy where a lesson could be simply going over to his house and having a cup of coffee with him, listening to what he has to say. You ask questions and pay attention to his experiences because they're valuable lessons you can learn from.

**MD:** There are a lot of drummers at your level and in your genre who'd scoff at the idea of taking lessons after playing professionally for as long as you have.

**Jean-Paul:** Yeah, but there's always more to learn. I love to play drums, I love to talk drums, and I love to teach drums. But there's *always* more we can learn.

**MD:** Let's talk about the new album. There's some extra percussion this time.

**Jean-Paul:** Yeah, we've worked with per-

cussionists before, like on our *Jam Room* record. That's courtesy of a good friend of ours named Heartbeat. He comes from that D.C. go-go scene and played with Chuck Brown back in the day. He puts down a pocket and that's it, it's over—the groove is six feet deep.

**MD:** So what about that intro to "Cypress Grove"?

**Jean-Paul:** Those are actually loops that we put together. That was something kind of different for us on this one, working with loops here and there.

**MD:** What inspired you to incorporate that?

**Jean-Paul:** We're always trying to push, always trying to find something new and put new elements into the music. At this point, we've tried so many different things. It always brings a new flavor to the music. You have to always be pushing.

**MD:** What specific role do you play in writing the songs?

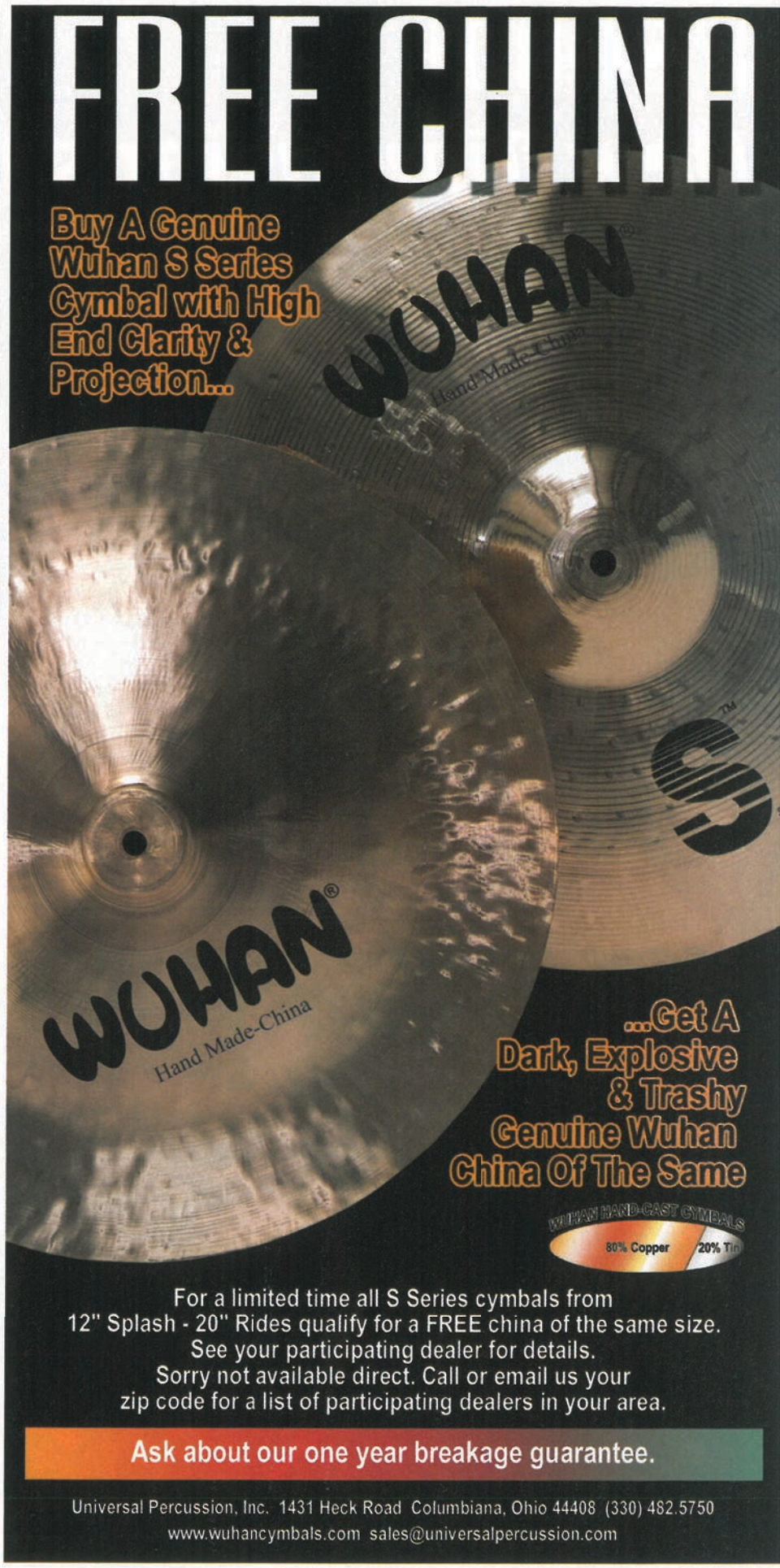
**Jean-Paul:** It's very much a team effort. I'm blessed to play with some of the most talented guys I know. Someone will bring in an idea or maybe we'll just jam. We've got a studio, and a lot of the time we'll just record an open jam. We'll record for half an hour, and then later on I'll go through the stuff and pick out the coolest bits and create a loop out of it. Then the guys will come over the next day and I'll play them what we did. Before you know it, it's a new idea and another song, created around just a few moments of jamming.

**MD:** Your live shows seem to vary greatly, even from one show to the next. How do you adapt to a constantly dynamic set list?

**Jean-Paul:** That's part of the challenge of it. Usually, what we do is switch up the set list from night to night. And there are some songs that lend themselves more to a jam situation than others, so we'll stretch parts. Sometimes something will happen in the middle of a tune, so it'll just become an open jam. It happens on the spot, and the more we do it, the better we get at it.

**MD:** Do you feel you're becoming a more spontaneous player as a result?

**Jean-Paul:** Absolutely, there's no doubt about it. These situations can usually end up one of two ways: Either something really great happens, or we fall on our

SONOR®

# New Dimensions In Sound!

## Danny Carey

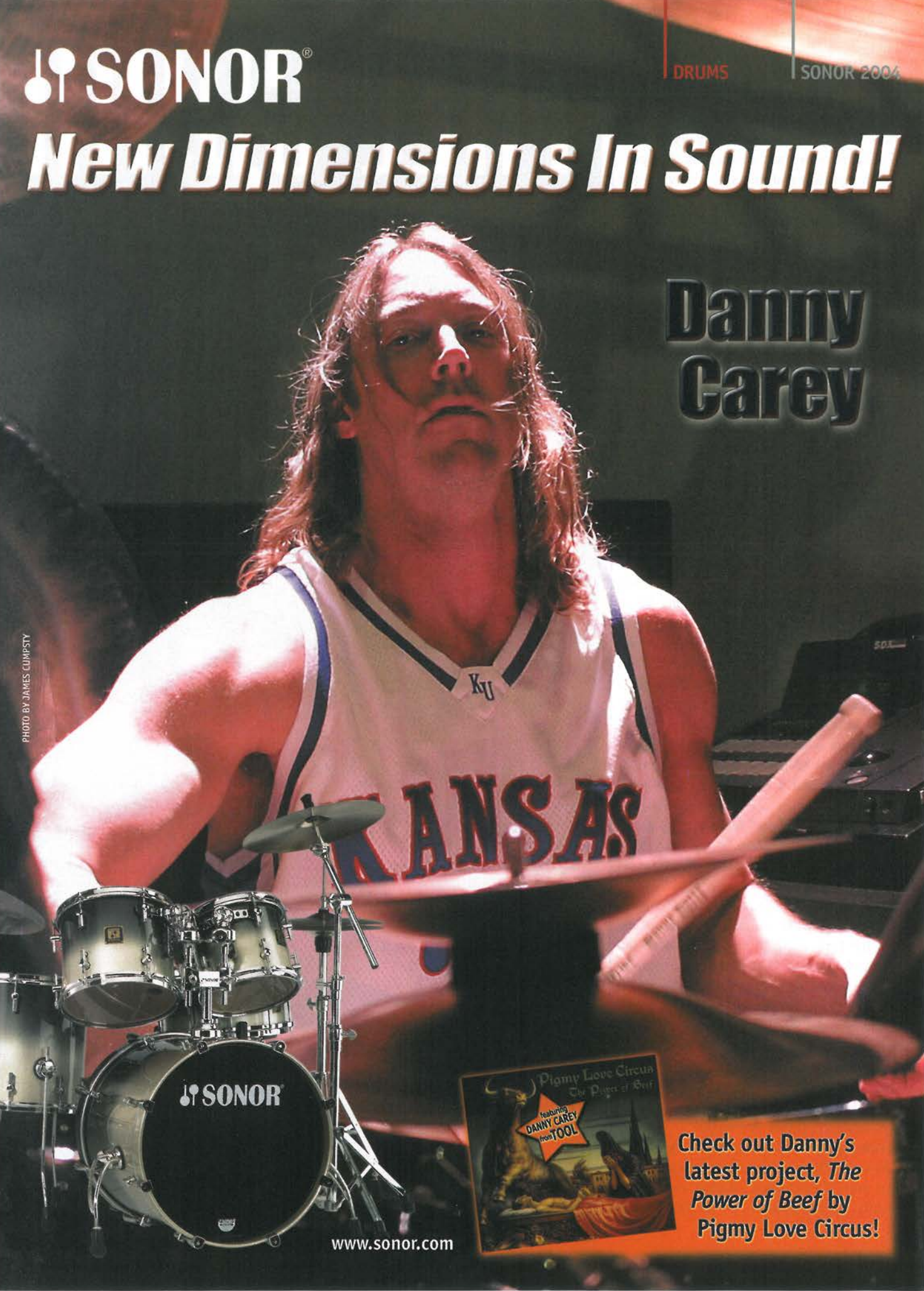



PHOTO BY JAMES CUMPSTY




Check out Danny's latest project, *The Power of Beef* by Pigmy Love Circus!

www.sonor.com

faces. But that's okay, because sometimes you'll walk away thinking, "Man, that was some really great music tonight." Other times, it'll just be a train wreck. But it's good to have the extremes. You have the bad nights, and you can also have the really exceptional nights, when you'll think, Man, we're on top of the world.

**MD:** You mentioned earlier that you've been playing the same drums for several years.

**Jean-Paul:** I love my GMS kit. It has a 16x26 kick, a 9x13 tom, and 16" and 18" floor toms. As I said, I've been playing it since '94. They're great drums, and I think they sound better now than they did ten years ago, just from constantly vibrating all those molecules in the drum shells.

I do have some other kits that I'll play once in a while in the studio. I've got a couple of old Slingerland sets. I've got one that's got a really cool, unique 12x20 bass drum. But for the most part, that GMS kit has been the workhorse.

**MD:** Do you find it difficult to play such tightly phrased grooves with such a large kick drum?

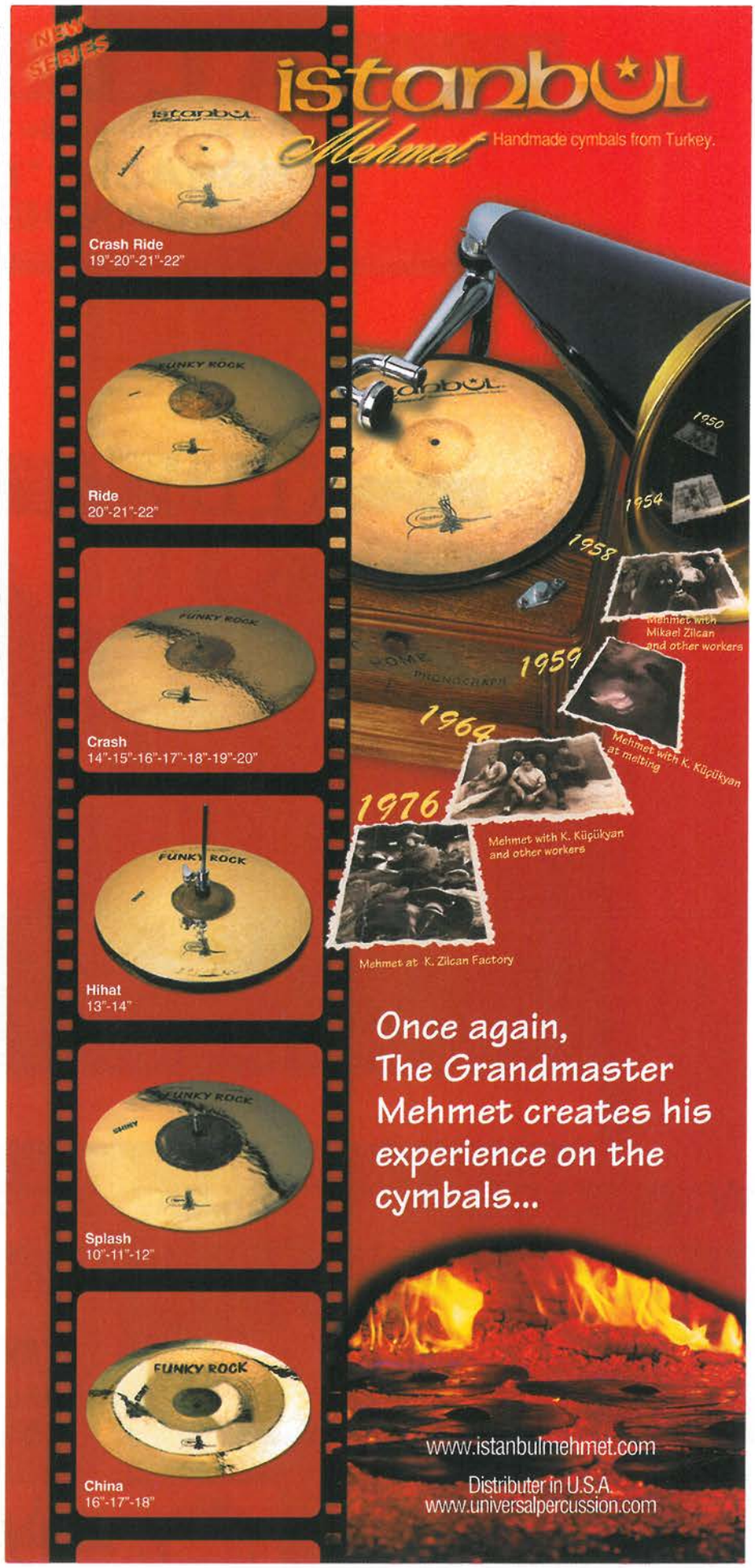
**Jean-Paul:** It's definitely challenging. It's nice to have that drum, though, because you've got a lot of headroom with it. It can sound really good at low volumes, once you learn how to play it. But once everything gets all hot and you need that extra thump, that drum will cover it. I've never been able to bottom-out that kick drum. It always has more than I could possibly ever give it. It's like driving a nice muscle car—you can never really push it to its fullest.

**MD:** Are you careful about muffling such a big drum?

**Jean-Paul:** I actually play it almost wide open. The batter head has a small towel on it for muffling. I've got an SM91 mic' mounted inside the drum and I've got an EV RE20 on the outside, which gives me a super low-end thump. Between the two, we get a pretty banging kick drum sound.

**MD:** So when did you start writing *Blast Tyrant*?

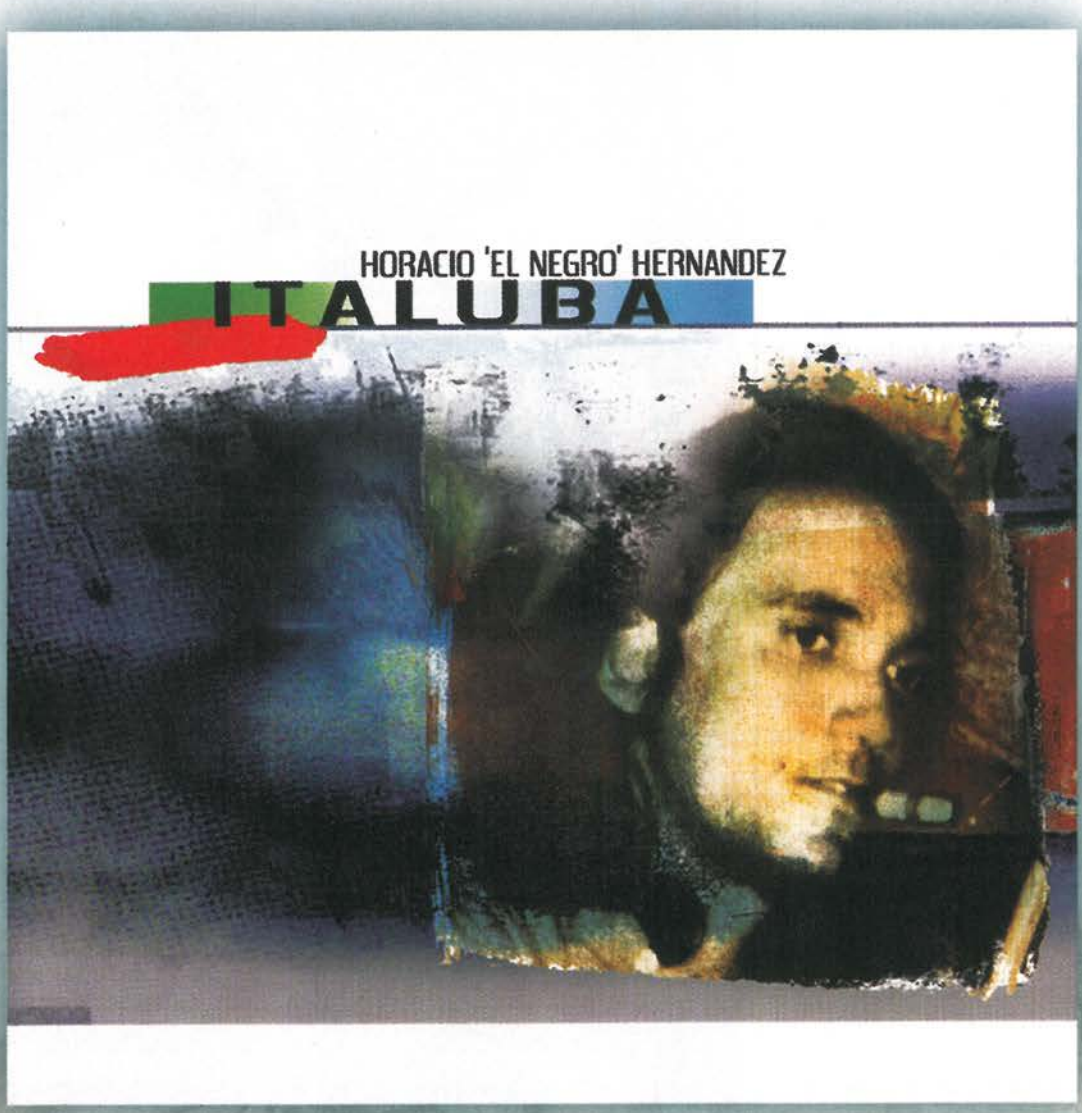
**Jean-Paul:** Some of those songs are two years old, and some were written two weeks before we went into the studio. We're always playing and trying to write new stuff. We're never satisfied with anything we do. We're always trying to push the envelope a little bit.



# ITALUBA

**The Scorching Solo Debut From**

## HORACIO "EL NEGRO" HERNANDEZ




Widely recognized as one of the most innovative and dynamic drummers on the international music scene, El Negro has fired the rhythm sections of Gonzalo Rubalcaba, Paquito D'Rivera, Carlos Santana, Roy Hargrove, and Michel Camilo

ITALUBA, Hernandez' debut release on Pimienta Records, features the two-time Grammy winner's own incendiary quartet performing explosive compositions that embody all of the creativity and passion that El Negro is famous for, in a fresh, ultra-contemporary setting. ITALUBA redefines Latin Jazz for the new millennium.

Featuring:

**Ivan Briden Napoles** (keyboards)
**Daniel Martinez Izquierdo** (bass)
**Amik Guerra** (trumpet) Mixed by: **Dave Weckl**

**AVAILABLE NOW!**

**Distributed by Universal Music & Video Distribution**

UNIVERSAL
UNIVERSAL MUSIC LATINO

**www.PIMIENTARECORDS.com**

MUSEO DEL DISCO.COM

Zildjian

BORDERS.
BOOKS MUSIC MOVIES CAFE

**MD:** I understand you've had a side project going for a little while with other Clutch members.

**Jean-Paul:** Well, we do another thing called The Bakerton Group. It's essentially Clutch with no vocals. We try to push into a different direction musically with that. We're still trying to find out exactly where it's going to go. There are some elements of funk, jazz, and blues in the material. It's kind of difficult to describe the sound of the band. We listen to a lot of stuff like The Allman Brothers, John Coltrane, and The Meters, and we sort of take all those things, mix 'em up with Black Sabbath and go-go, and see what happens.

**MD:** How long have you been doing this?

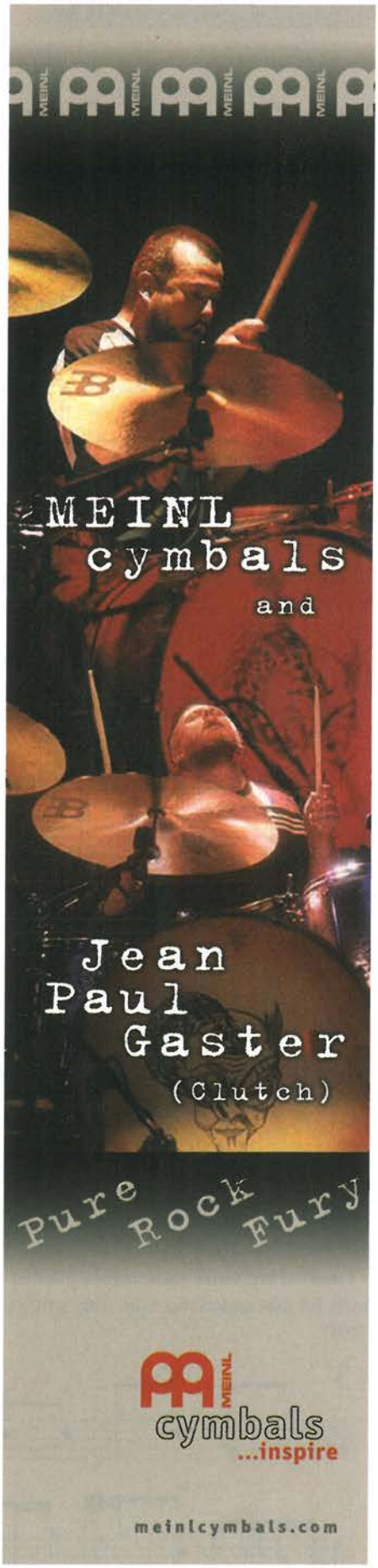
**Jean-Paul:** We've been doing it for a couple of years. On this tour we're doing right now, we have an opening set as The Bakerton Group, and then we do two Clutch sets.

**MD:** You'd mentioned earlier about how important the late, great Elvin Jones' playing is to you. What are some specific Elvin elements you've tried to incorporate?

**Jean-Paul:** I love the way he bent time, sort of pushing and pulling it. I like being able to take that kind of idea and put it into a rock context, because it's a very emotional kind of idea. In a jam situation, when the music gets all heated up, I can take those ideas from him—not that I can come anywhere close to playing like he did. But I like the way he was able to climax an idea, the way he was able to build underneath and complement a soloist while keeping time and keeping the whole band hot. I love the way he was able to play to the whole band.

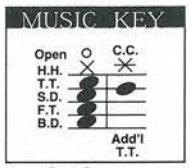
**MD:** What are some of the downfalls of trying to incorporate such a variety of drumming styles into what's otherwise a traditional rock band?

**Jean-Paul:** Well, rock music needs a little more of a consistent backbeat. I can't just rely on cymbals to keep time in this band. There's so much music happening on stage and at such a volume level that it's a challenge to bring other playing styles to it. But, you know, I just do what I can.



# The Get Up Kids' *Ryan Pope*
## Guilt Show

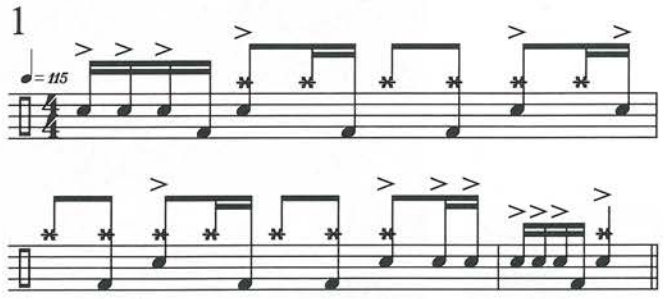
*by Ed Breckenfeld*



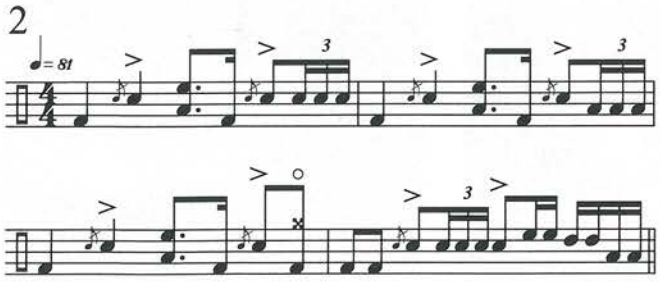

**The Get Up Kids are maturing into a great American pop/rock band. *Guilt Show*, the new album from the Kansas City emo quintet, exhibits a refined lyrical and melodic approach that should win the band a larger mainstream audience. Ryan Pope doesn't kid around, delivering tasteful, well thought out drum parts with enough technique and personality to keep things interesting. Let's have a look at some of his patterns.**

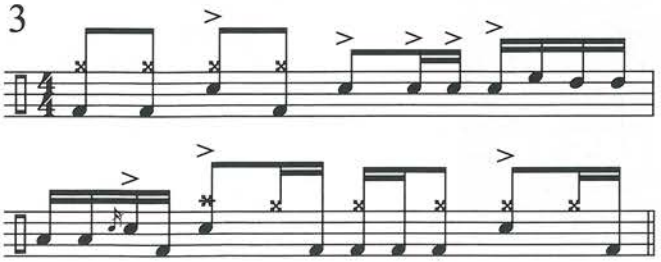
**"Never Be Alone"**

Ryan's use of alternating bass and snare offbeats coupled with a fill that goes over the barline forms the appeal of his groove at the end of the song. (2:38)



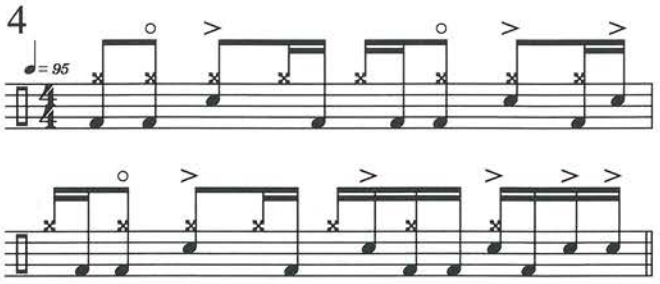

**"Holy Roman"**

Here's a good example of Pope's creative flair in this simple but effective repeating verse beat. (0:11)

Later in the same track comes another cool through-the-barline drum fill that underscores the song's title in Matthew Pryor's lyrics. (1:08)



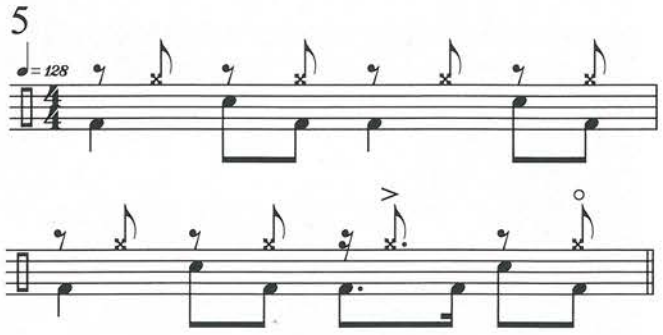

**"How Long Is Too Long"**

Ryan interrupts the smooth flow of this uptempo tune to throw in a short half-time funk passage in the second verse. (0:51)



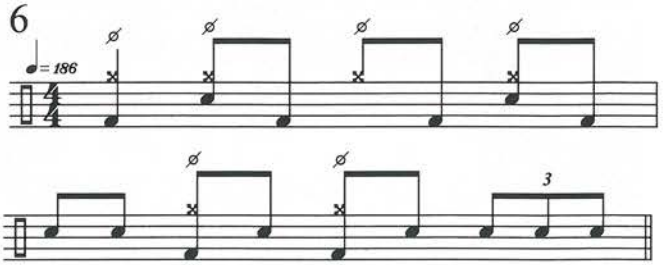

**"Sick In Her Skin"**

The slight change in Ryan's offbeat hi-hat pattern in the second measure of this groove adds a subtle and quirky element to the song's verse. (0:26)



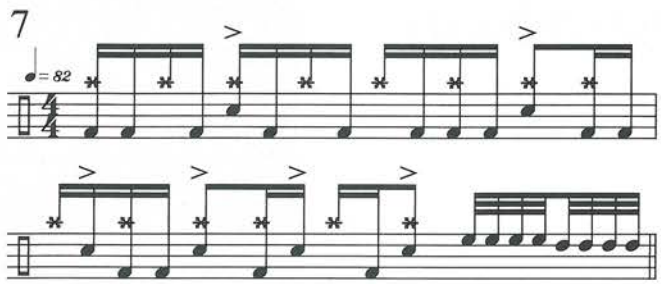

**"Sympathy"**

The 8th-note triplet at the end of this fill is another unusual and interesting choice. (1:31)



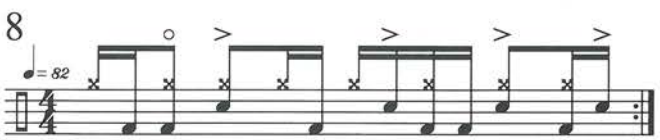
**"Is There A Way Out"**

Ryan gets heavy at the end of this track, with some nice syncopated bass and snare work under his bashing crash cymbal. (4:56)




**"Conversation"**

Notice the lack of a downbeat bass drum in this beat, from the intro of the closing track. This gives the impression that the groove has no beginning or end, adding a distinctive revolving feel to the song. (0:28)




*You can contact Ed Breckenfeld through his Web site at www.edbreckenfeld.com.*


Classic BLACK

Longboards A Double Classic Black

AXIS PERCUSSION
DRUM PEDALS AND HARDWARE
MADE IN THE USA

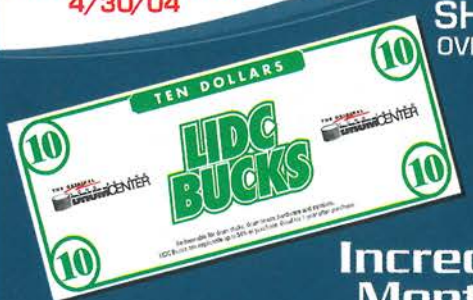
VISIT US ON THE WEB
www.axispercussion.com *or* www.drumometer.com
310-549-1171 ● 888-549-2947

LIDC Bucks are Here!

Earn $10 For Every $100 spent On Internet & In-store Purchases

OFFER GOOD THRU 4/30/04

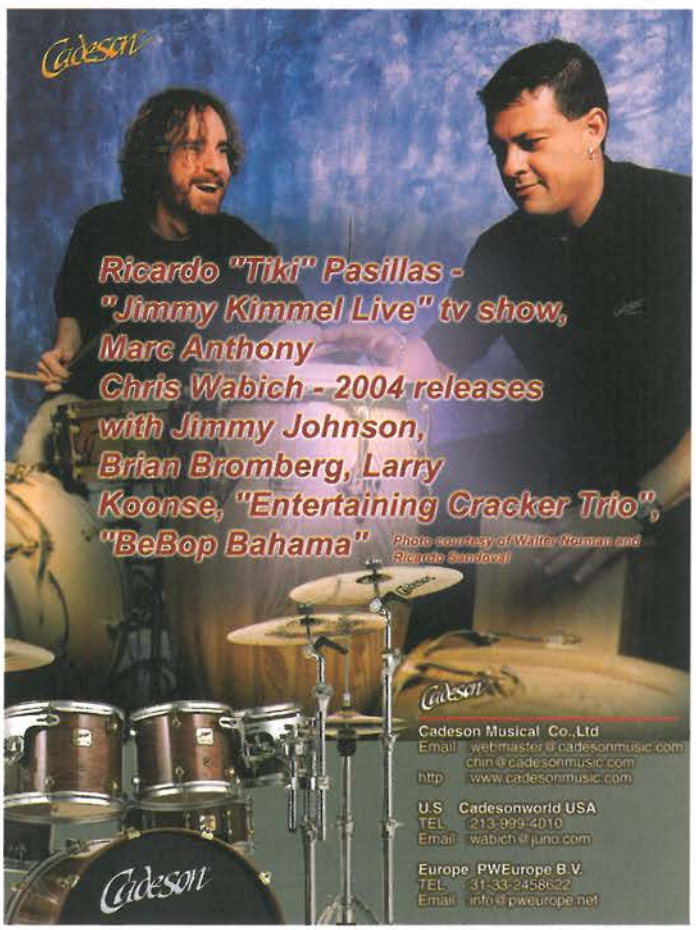
FREE SHIPPING! OVER $200




Incredible Monthly Website Specials

www.lidrum.com

THE ORIGINAL LONG ISLAND DRUMCENTER™
1460 Old Country Road
Plainview, NY 11803
email: lidrum@optonline.net
Toll Free (800) 240-9326



# Implied Metric Modulation

## Fitting All Your "Gear" Into Your Car

*by Ari Hoenig*

MUSIC KEY

H.H. X
S.D.
B.D.

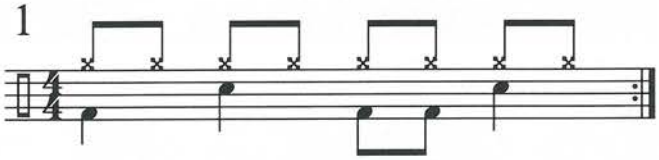
**Do you ever feel like you get caught up learning new sticking patterns or complicated licks that you can never seem to execute on a gig? Me too! What many of us don't realize is that the simple grooves we already know can offer us a wide variety of new rhythmic ideas.**

Implied metric modulation is the process of making one tempo sound like another. You can use it to make a tempo sound faster or slower when it's actually the same. By applying this concept, you can take grooves that you've played for years and make them sound fresh and exciting.

Now be wary, all you right-brained drummers out there. There is some math involved in this process, but don't let it scare you away. It's much like fitting all of your drum gear into your compact car so all the doors can shut and you can still drive.

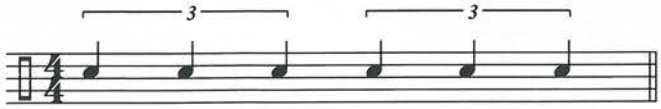
Okay, here we go. We'll start with this basic beat:

1



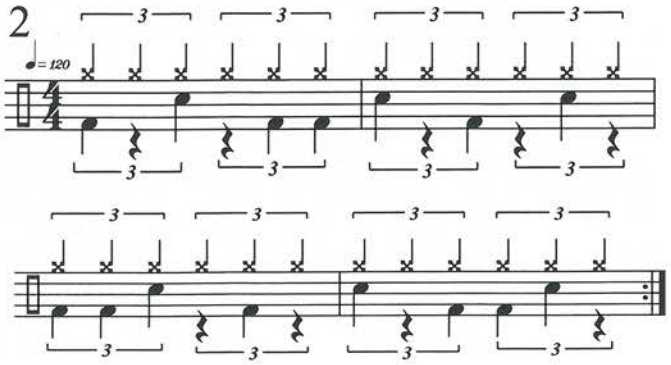
Think of this beat as an eight-note cycle, since 8th notes are the smallest beat value here and there are eight of them. Remember, all rests must be accounted for. (Each 8th note is a piece of gear. Rests are the space you need at the top of your car to see through the rearview mirror.) Now we'll take this eight-beat pattern and superimpose it in quarter-note triplets.

Basic Rhythm:



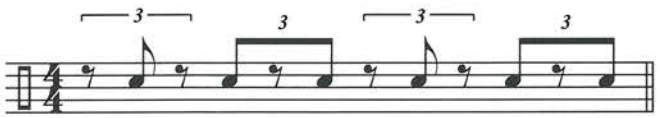
Basic Rhythm Applied To Previous Groove:

2

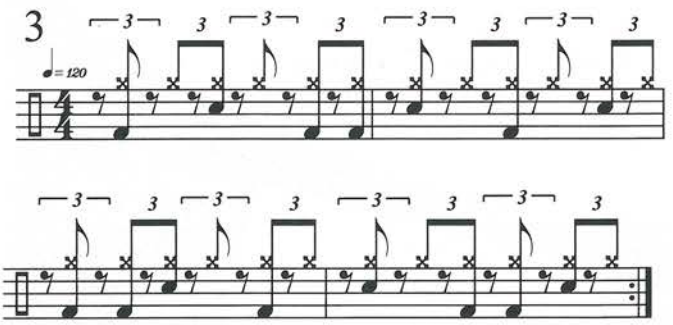


Always practice these examples in phrases of four, eight, sixteen, and thirty-two bars. These represent standard forms (or the whole car we're trying to get all those drums into). Practice Example 1 for four bars, then Example 2, and repeat back and forth. Using a metronome is of utmost importance when practicing this concept.

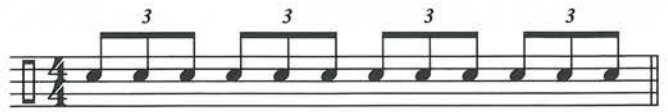
You can create a very different rhythmic effect by displacing our previous groove by an 8th-note triplet.

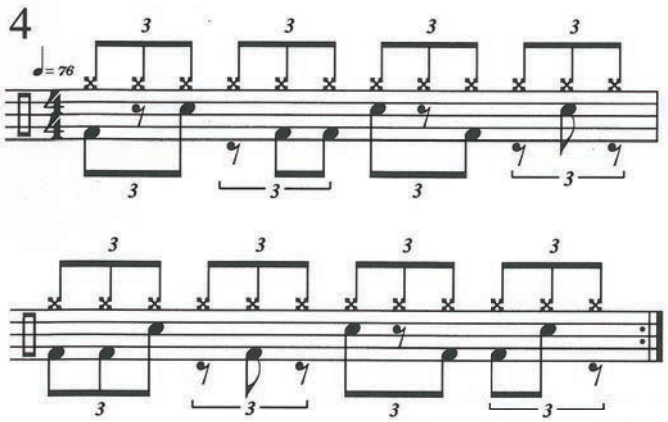
Basic Rhythm:

Basic Rhythm Applied To Groove:

3



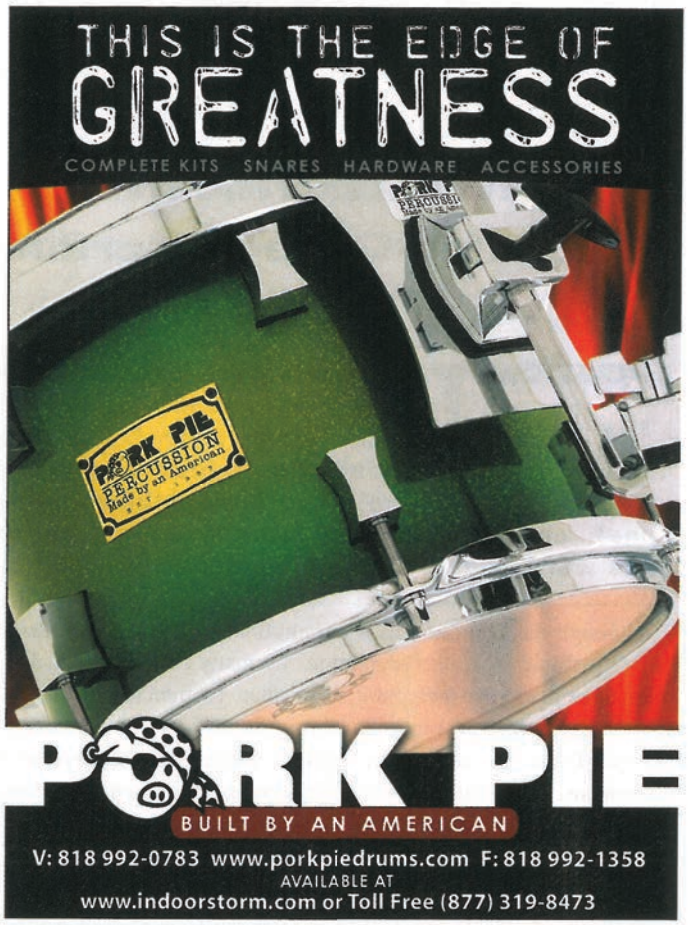
Eighth-note triplets will give you a similar feeling, but are exactly twice as fast as Example 2. (They should be practiced at a slower tempo.)

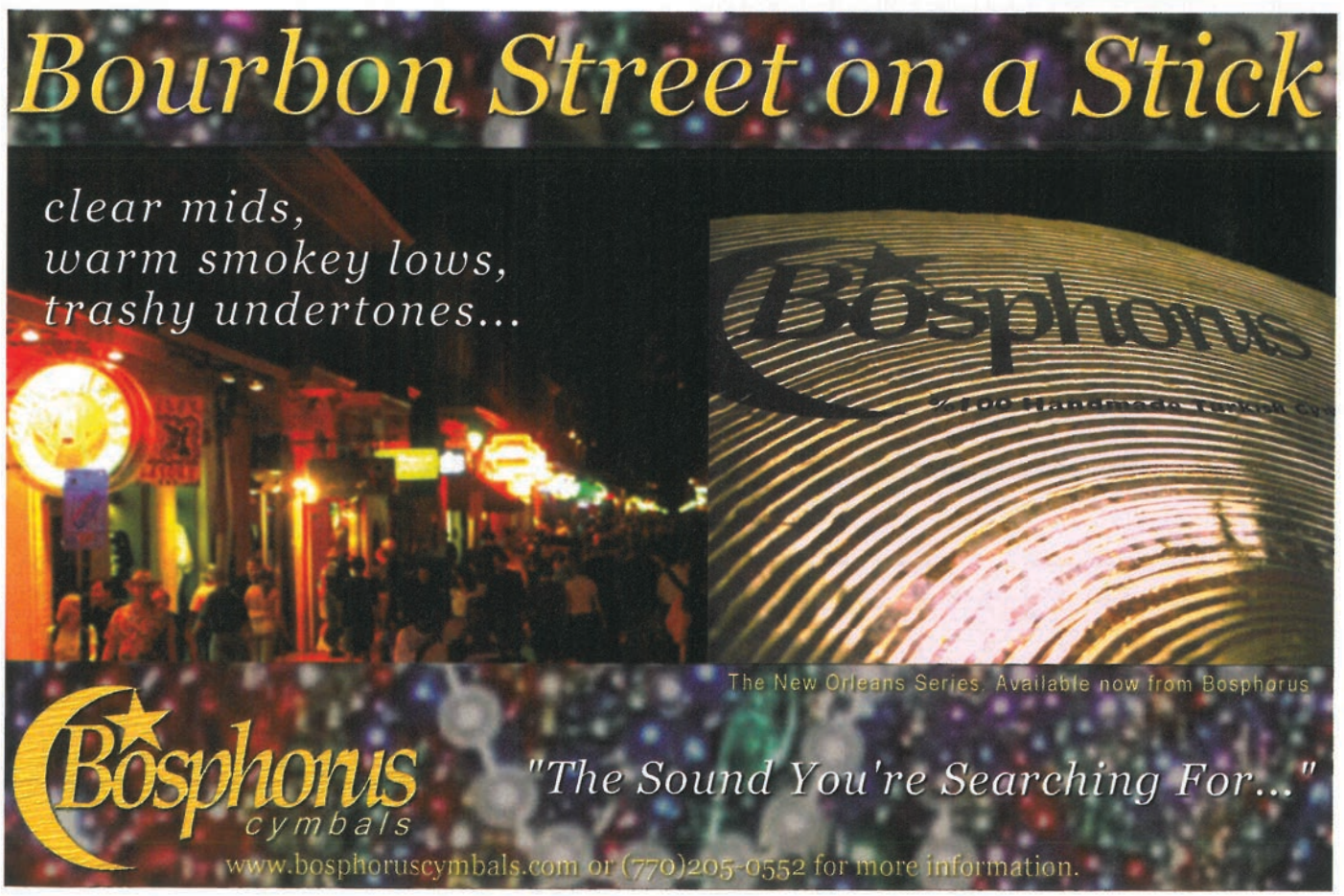
Basic Rhythm:

Basic Rhythm Applied To Groove:



By the way, these are mental exercises that can be practiced away from the drumset. I like to practice them in my car on the way to a gig. Happy driving. (Be advised, the author assumes no responsibility for any risk of injury or death incurred, directly or indirectly, by the practice of said exercises while behind the wheel of a moving vehicle!)

*Ari Hoenig is a top NYC jazz drummer. He currently works with Joshua Redman, Kenny Werner, Wayne Krantz, Jean-Michel Pilc, Seamus Blake, and Dave Kikoski.*

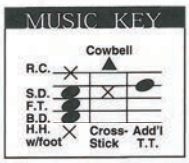



# The Mozambique

## More Afro-Cuban Coordination For Drumset

***by Maria Martinez***

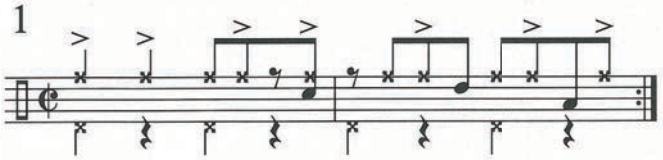



**The mozambique rhythm is traditionally a form of carnival music from Cuba, created in the 1960s by Pello Izquierdo, better known as Pello "El Afrokan." The traditional instrumentation consists of two cowbells (which are the signature sound of the mozambique rhythm), two bass drums (high and low), three congas, horns (trombone), chorus, and lead vocals. Later, timbales, percussion, electric guitar, and bass were added to the ensemble.**

Although the drumset was not traditionally a part of the mozambique rhythmic style, the adaptations by many contemporary drummers have made the mozambique popular, particularly with "Latin jazz" bands. Mozambique rhythms played on the drumset are derived from the traditional rhythms played on the percussion instruments. The contemporary interpretation is sometimes referred to as "New York mozambique" and is a hybrid of the traditional approach and elements of funk.

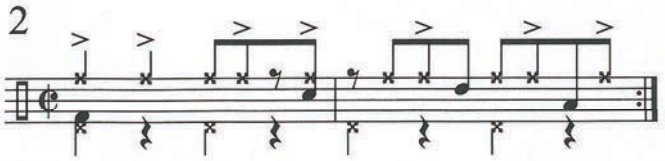
The following examples (written in 2/3 clave) contain a variety of bass drum variations that can be played with the New York–style mozambique ostinato of ride cymbal (which plays the typical cowbell rhythm), snare drum, high tom, floor tom, and hi-hat with foot. Begin by practicing the ostinato until you're comfortable playing it.

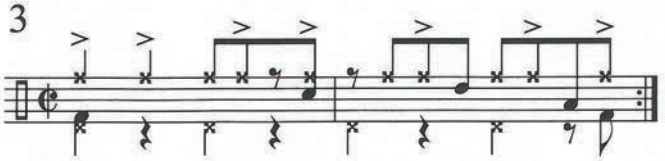
**Mozambique Ostinato**

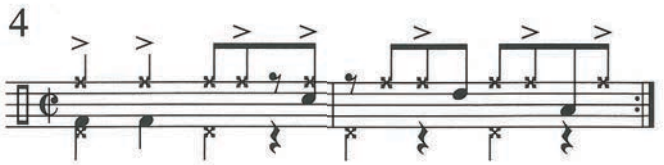
1

Let's try combining the ostinato with a few different bass drum variations.

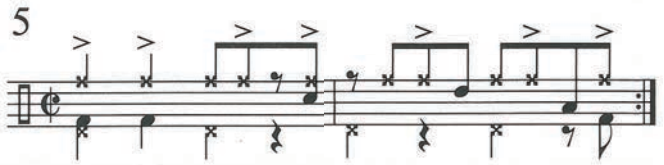
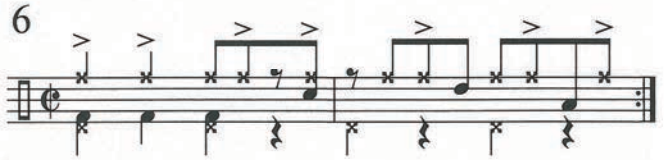
**Bass Drum Variations**

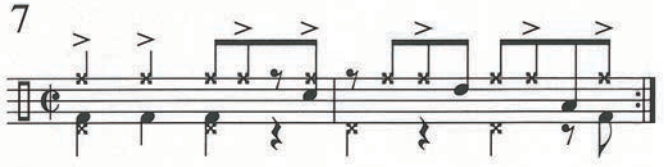
2

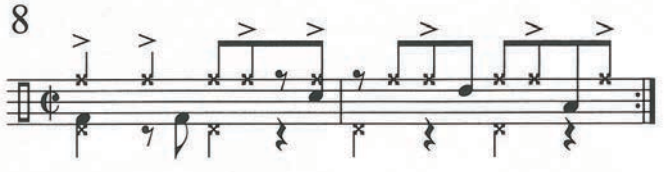
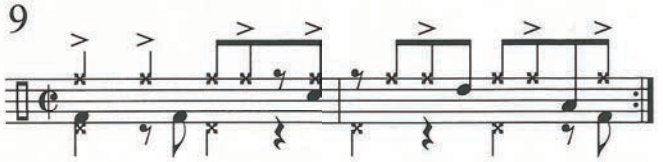
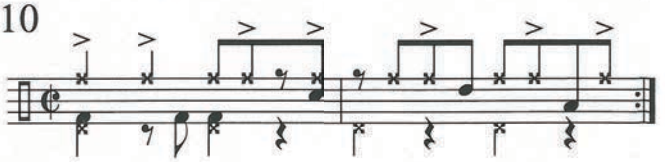
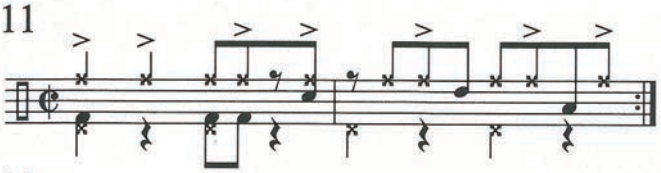
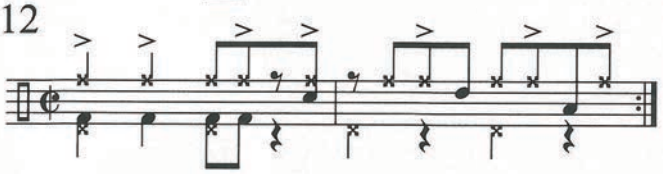
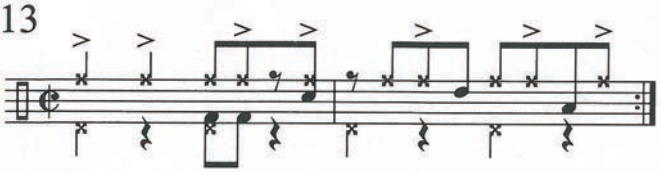


3

4



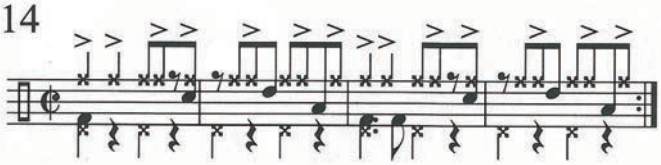
5

6

7



8

9

10

11

12

13

Now let's try combining any two bass drum variations (from the previous examples) to create a four-bar phrase. The following example is a four-bar phrase I created to play "Freakique mozambique," which is a band feature on my *Afro-Cuban Coordination For Drumset* video.

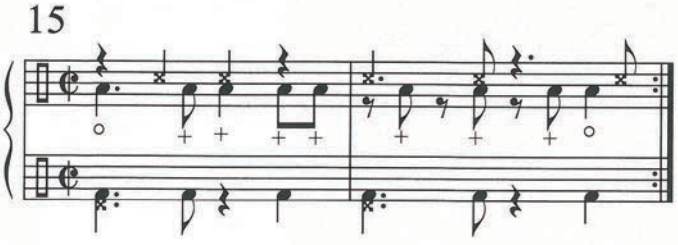
**Four-Bar Phrase**

14

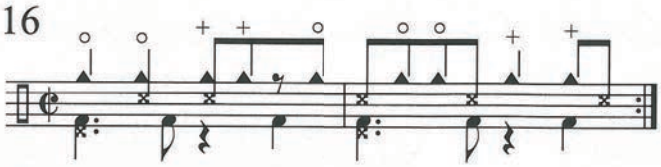


Before concluding this lesson, let's look at some of the mozambique hybrid rhythms for drumset that have more of a traditional approach. The following example demonstrates the two traditional bass drum rhythms played simultaneously, using the bass drum along with muted and open strokes on the floor tom, while the 2/3 rumba clave is played with the cross-stick. (This example can also be played in 3/2 clave by starting on the second measure.)

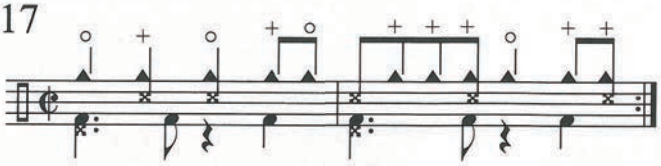
**Mozambique Hybrid**

15

The next two mozambique hybrid examples demonstrate two different traditional cowbell rhythms, which are usually played by the timbale player. Pay close attention to the open-end (o) and closed-end (+) indicators above the cowbell rhythm. The closed-end indicator should be played towards the center of the bell, the open-end towards the mouth of the bell.

16



17



Because there are many ways to play and interpret the mozambique style, I encourage you to listen to and analyze the authentic ways to interpret this rhythmic musical style. Familiarize yourself with the feel of the music, the traditional percussion instruments used in the music, and the traditional parts played on those instruments. Then you'll be able to create your own hybrid interpretations of the mozambique.

*To learn more about other Latin styles, check out Maria Martinez'* Instant Guide To Drum Grooves *book/CD package. For drumset coordination in the Afro-Cuban and Brazilian styles, check out her book/CD packages and videos* Afro-Cuban Coordination For Drumset *and* Brazilian Coordination For Drumset, *published by Hal Leonard. For more information, go to www.worldbeatrhythms.com.*

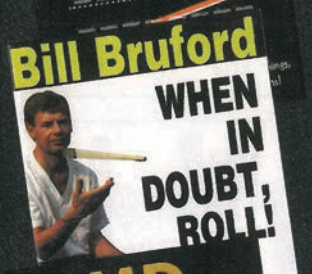
# Serious Books for Serious Drummers...

# THE MODERN DRUMMER LIBRARY

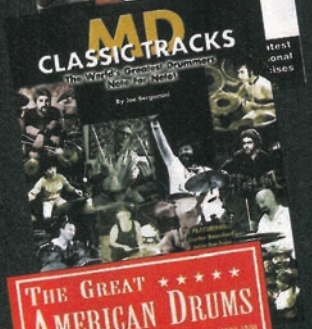
**The Big Band Drummer**
**by Ron Spagnardi**
A complete workbook for improving big band drumming performance.

**Snare Drum Duets**
**by Ron Spagnardi**
Twenty-five challenging duets that are fun for students and teachers. Includes a CD for playalong of either part.

**Accent Control**
**by Ron Spagnardi**
Over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.




**When In Doubt, Roll**
**by Bill Bruford**
Bruford's greatest recorded performances, and exercises to develop facility, flexibility, and creativity.




**Classic Tracks**
**by Joe Bergamini**
Note for note transcriptions of thirteen of the world's greatest drummers. Bonham, Gadd, Phillips, Peart, Porcaro, and more.

**The Great American Drums**
**by Harry Cangany**
The history of American drum manufacturing.

**The New Breed**
**by Gary Chester**
Develop the skills needed to master today's studio requirements.

**Building Bass Drum Technique**
**by Ron Spagnardi**
Strength, speed, endurance, and control for improved single bass drum performance.

**The Great Jazz Drummers**
**by Ron Spagnardi**
60 of the world's legendary jazz drumming greats. CD included.

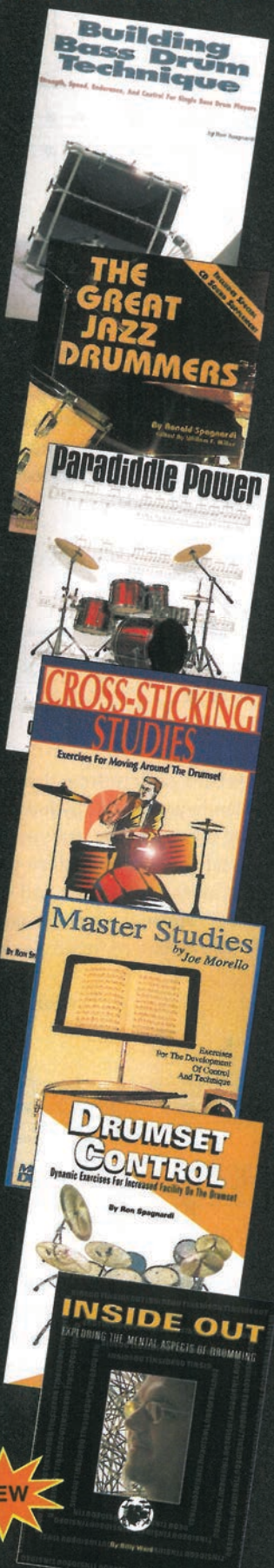
**Paradiddle Power**
**by Ron Spagnardi**
Developing your technique on the drumset with paradiddle combinations.

**Cross-Sticking Studies**
**by Ron Spagnardi**
Dynamic cross-sticking patterns to improve drumset facility.

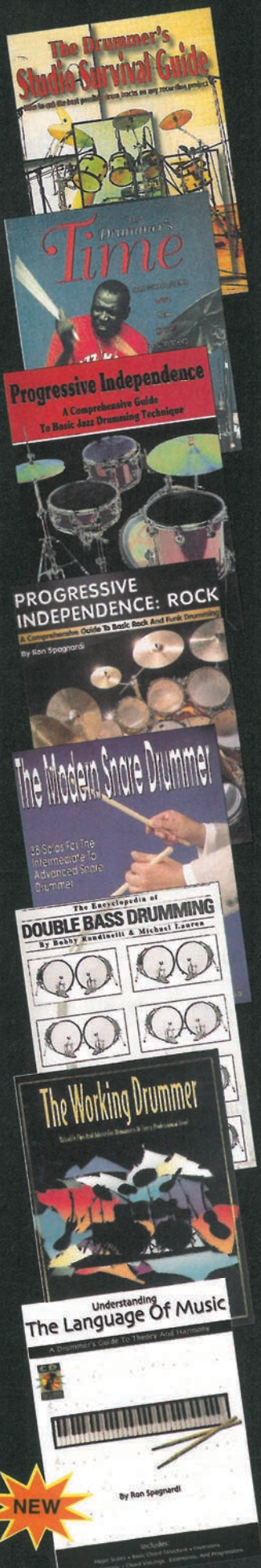
**Master Studies**
**by Joe Morello**
*The* book on hand development and drumstick control.

**Drumset Control**
**by Ron Spagnardi**
A wide selection of dynamic exercises designed to increase facility on the drumset.

**Inside Out**
**by Billy Ward**
Exploring the mental, creative, and artistic aspects of drumming by one of MD's most popular columnists.




**For more information on any of these books check out the "Books" section at www.moderndrummer.com.**




**The Drummer's Studio Survival Guide**
**by Mark Parsons**
The definitive book on recording drums, for the novice to professional drummer.

**The Drummer's Time**
**by Rick Mattingly**
A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.

**Progressive Independence**
**by Ron Spagnardi**
A comprehensive guide to coordinated independence for jazz drummers.

**Progressive Independence: Rock**
**by Ron Spagnardi**
163 pages of essential rock and funk drumming techniques.

**The Modern Snare Drummer**
**by Ron Spagnardi**
38 exciting snare drum solos that challenge reading and technical skills.

**Double Bass Drumming**
**by Bobby Rondinelli & Michael Lauren**
The most complete text on double bass ever written.

**The Working Drummer**
**by Rick Van Horn**
Everything the working clubdate drummer needs to know to succeed.

**Understanding The Language Of Music**
**by Ron Spagnardi**
A drummer's guide to theory and harmony. Includes musical examples and an accompanying CD.

NEW

Name (please print)

Address

City State Zip

❑ Payment Enclosed Charge: ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card # Exp Date

Signature

**MAKE CHECK PAYABLE AND MAIL TO:**
**MUSIC DISPATCH**
**PO BOX 13920**
**MILWAUKEE, WI 53213**

• ALL CHECKS OR MONEY ORDERS PAYABLE IN US FUNDS ONLY (NO CASH) •

| Quantity | Book | Price | Total |
|---|---|---|---|
| | The Big Band Drummer (06620051) | $12.95 | |
| | Building Bass Drum Technique (06620054) | $12.95 | |
| | Snare Drum Duets (06620072) | $14.95 | |
| | The Great Jazz Drummers (06621755) | $19.95 | |
| | Accent Control (06620058) | $12.95 | |
| | Paradiddle Power (06620034) | $14.95 | |
| | When In Doubt, Roll (06630298) | $13.95 | |
| | Cross-Sticking Studies (00330377) | $12.95 | |
| | MD Classic Tracks (06620070) | $12.95 | |
| | Master Studies (06631474) | $12.95 | |
| | The Great American Drums (06620010) | $19.95 | |
| | Drumset Control (06620061) | $12.95 | |
| | Inside Out (06620076) | $12.95 | |
| | The New Breed (06631619) | $12.95 | |
| | Studio Survival Guide (00330257) | $12.95 | |
| | The Drummer's Time (00330454) | $12.95 | |
| | Progressive Independence (00330290) | $12.95 | |
| | Progressive Independence Rock (06620049) | $14.95 | |
| | The Modern Snare Drummer (00330458) | $12.95 | |
| | Double Bass Drumming (06620037) | $12.95 | |
| | The Working Drummer (00330264) | $14.95 | |
| | Understanding The Language Of Music (00331123) | $12.95 | |
| | **SHIPPING AND HANDLING CHARGES (See box below)** | | |
| | Minnesota and Wisconsin residents add appropriate sales tax. **GRAND TOTAL** | | |

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

MOD19

**ORDER TOLL-FREE**
**(800) 637-2852**
M-F: 9AM–8PM, SAT 9AM–2PM CST

**OR ONLINE AT**
**www.moderndrummer.com**

# Reading Basics

## Part 3: 8th-Note And 16th-Note Combinations

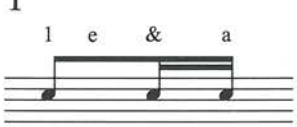
*by Kelly Paletta*

**So far in this series we've identified the underlying framework for most pop songs, the 16th-note subdivision. We've learned some basic note values: 16th, 8th, quarter, half, and whole notes. And we've learned to reconcile all of these note values and related rests to the 1e&a song. (If any of this is unfamiliar to you, please go back and read Parts 1 and 2 of this series.)**

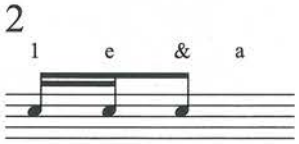
This time we'll explore other ways in which these note values can be combined. In all of the examples so far, the note combinations have been in straightforward groupings. There are other, trickier combinations, though. In fact, 8th notes and 16th notes are often beamed together in ways that seem unusual the first time you encounter them. The key to becoming a good reader is to take the time necessary to decipher these combinations and then, through repetition, become so familiar with them that you don't have to think when you encounter them.

Let's start with five examples. Remember that a note with two flags (a 16th note) occupies one syllable in the 1e&a song, and a note with one flag (an 8th note) occupies two syllables in the 1e&a song.

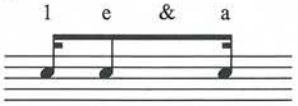
**One 8th Note And Two 16ths**

1

In Example 1, the first note has one flag and thus occupies two syllables in the 1e&a song—"1e." The second note in this figure has two flags touching its stem, so it occupies one syllable in the 1e&a song—"&." Similarly, the last note in this figure has two flags attached to its stem, so it occupies one syllable in the 1e&a song—"a."

**Two 16ths And One 8th**

2

In Example 2, the first two notes have one flag attached to their stem, so each occupies one syllable in the 1e&a song. The third note has only one flag attached to its stem, so it occupies the space of the remaining two syllables—"&a."

**One 16th Note Followed By One 8th Note And Another 16th Note**

3

Example 3 is a tricky one. The first note is a 16th note. It has two flags attached to its stem, so it occupies only one syllable in the 1e&a song. Notice that only one of these flags is beamed over to the second note in the figure. This second note has only one flag attached to it on either side. It's an 8th note, so it occupies the space of two syllables in the 1e&a song—"e&." The third note, a 16th, has two flags attached to it and thus occupies the space of one syllable in the 1e&a song—"a."

**16th-Note Rest, 16th Note, 8th Note**

4

Example 4 is another tricky one. A 16th-note rest falls on the beat. A 16th note follows on "e," and an 8th note occupies the space of "&a."

**16th-Note Rest, 8th Note, 16th Note**

5

*"And a vun and a two...."*

**—Lawrence Welk**

Example 5 starts with a 16th-note rest. An 8th is played on "e" and carries through "&," and finally a 16th note is played on "a."

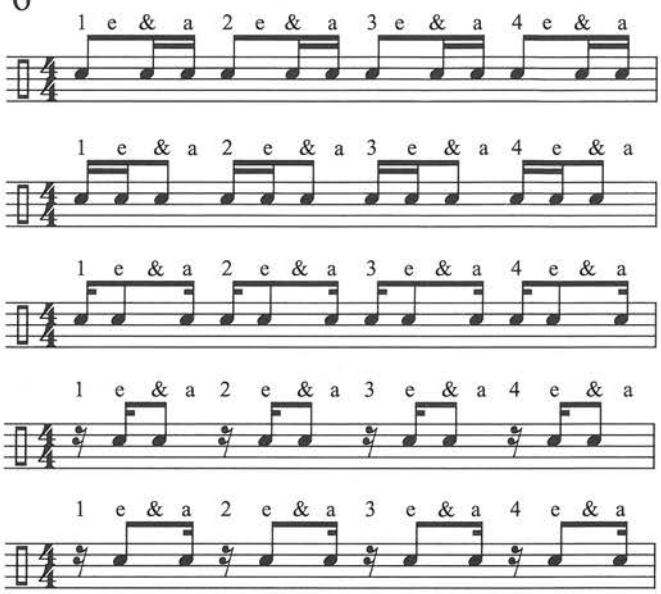
### Repetition, Repetition, Repetition

As I suggested earlier, the trick to becoming a good reader is repetition. Remember when you learned to read English? At first you had to sound out each letter. Reading was slow and awkward. Now, after seeing the same words over and over again thousands of times, you recognize them without having to sound out each letter. Similarly, now that you have a logical understanding of a few common rhythmic figures, it's important to put them in front of your eyes so often that you can play them without thinking.

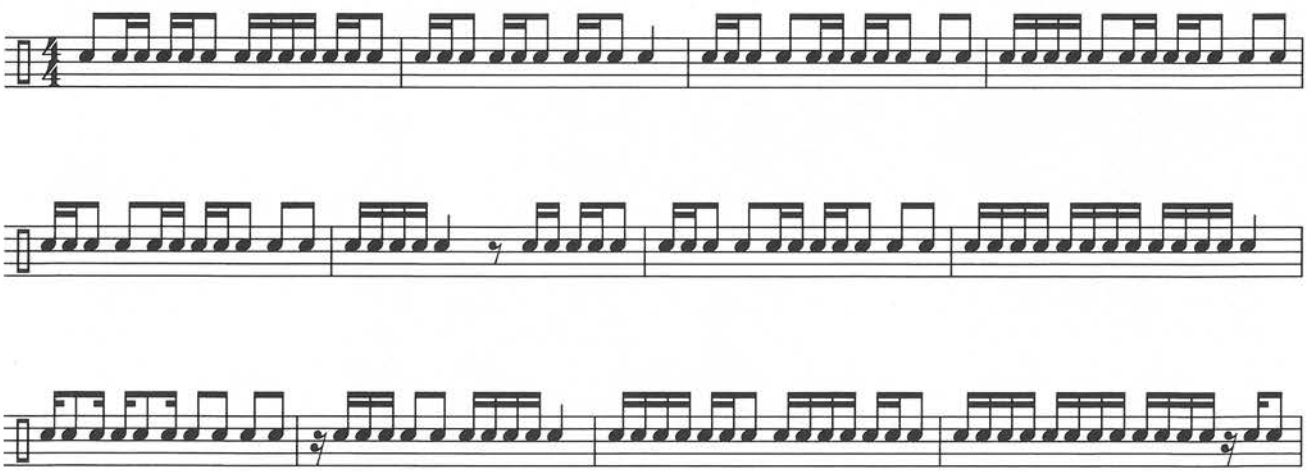
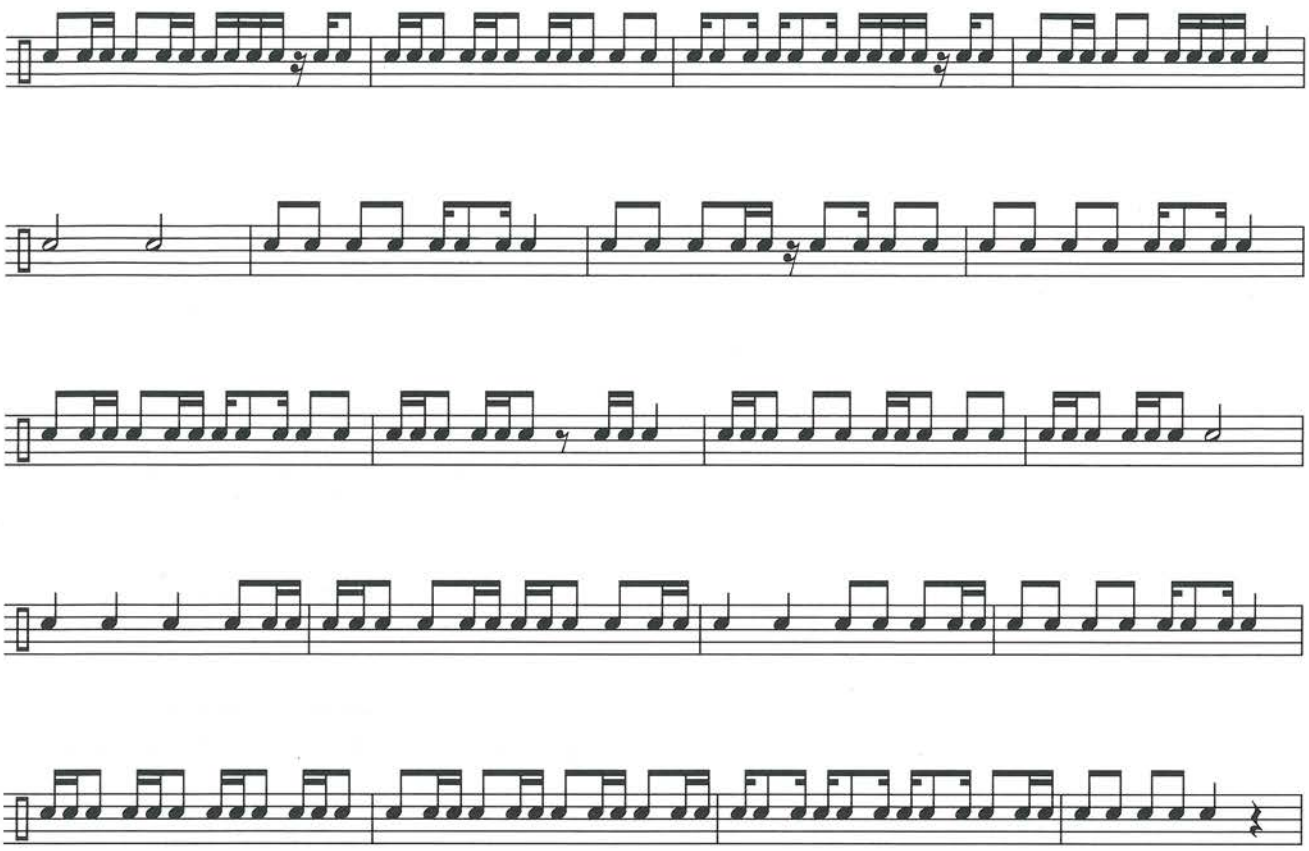
The following exercises are a good start. But if you really want to become a good reader, you'll need to seek out additional material. *Syncopation* by Ted Reed and *Modern Reading Text In 4/4* by Louie Bellson and Gil Breines are classic books that contain many of these figures written in various combinations. If you don't own them already, I suggest you run (don't walk) to your nearest music store and purchase them.

Here's a review of the 8th note/16th note combinations that we've encountered in this article.

6




The following piece combines the new figures with material from previous lessons.

7

Next month we'll go one step further and get into dotted notes and rests, and tied notes. See you then!

# Musician's Friend

The World's Largest Music Gear Company

**$AVE with Special Financing!****

## SONOR

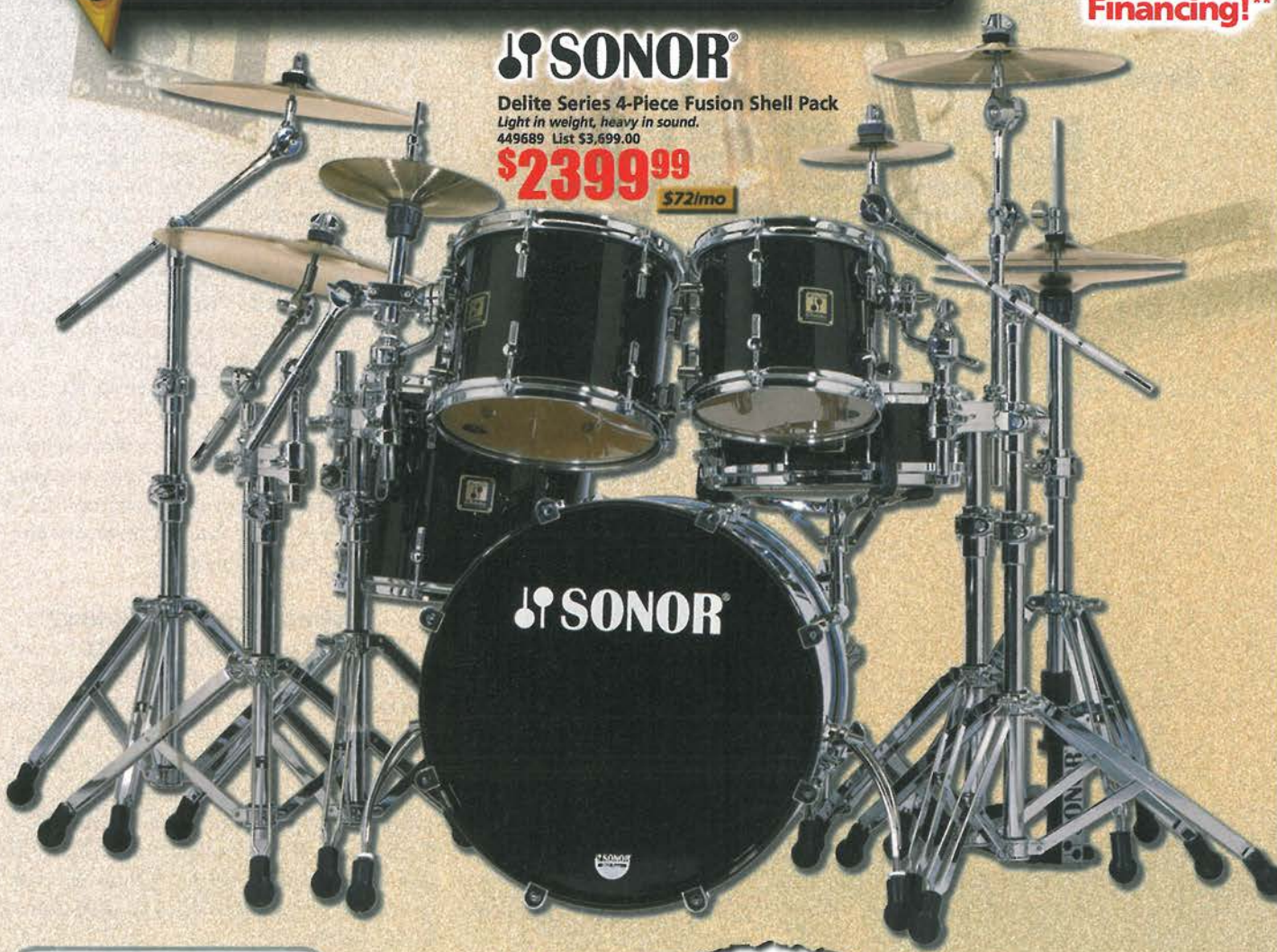
**Delite Series 4-Piece Fusion Shell Pack**

*Light in weight, heavy in sound.*

449689 List $3,699.00

**$2399.99**

$72/mo



**Free Shipping!**

*On Most Orders Over $299*

Some exceptions may apply, call or go online for details; limited time only.

## For Your FREE One-Year Catalog Subscription

## Call 800-391-8751 or

## Click musiciansfriend.com/free

**Check out our FREE weekly gear giveaway worth up to $2,500 @ musiciansfriend.com/free**

- Order 24/7
- 45-Day Best Price Guarantee
- 45-Day Satisfaction Guarantee
- More Than 36,000 Products
- Over 250,000 Square Feet of Gear Ready to Ship to Your Door
- Rapid Delivery, Most Orders Shipped the Same Day*

To get your FREE Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117

Name _____

Address _____

City _____ State _____ Zip Code _____

E-mail address _____

Area(s) of interest: ❑Guitar & Bass ❑Drums & Percussion ❑Keyboard ❑Live Sound ❑Brass ❑Woodwind ❑Orchestral Strings ❑Concert & Marching Percussion

**SOURCE CODE: DRDJ**

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply. *On orders received by 5PM ET Mon.-Fri.
** Visit www.musiciansfriend.com or see your Musician's Friend Catalog for details!

# Listening To Yourself

## Keep In Touch With Your Inspirations

*by Dennis Diken*

**I recently had an opportunity to take a trip down memory lane. At times I was lost in a nostalgic reverie. Other moments I cringed in dread. The emotions that washed over me ran the gamut from surprise and pride to disbelief and utter horror.**

No, I wasn't attending my high school reunion. I wasn't poring over an old photo album. I was listening to vintage tapes of my band.

This year Capitol Records is releasing a double-disc compilation of Smithereens singles, album cuts, and previously unreleased studio and live tracks. The producer of the project requested rare tracks, so we searched through our personal band tape vault. (We've saved everything we've taped since before our first gig.) The reviewing process gave me an opportunity to take a close look at how I played twenty-four years ago, to ponder where, if, and how I've progressed and where I saw myself heading as a drummer. After hours and hours of listening, I decided the best destination would be straight to the basement…to practice!

Okay, maybe it wasn't all that bad. For sure, I suffered through some tapes I'd like to burn. But I was also reminded of a few things that I sometimes lose sight of. As I wax, I direct my thoughts to experienced players as well as younger ones. And please bear in mind that this piece can also be viewed as "notes to myself!"

*Illustration by Joseph King*

### What Was I Thinking?!

It wasn't my bandmates who served up clams casino on some of the archival stash. The atrocious playing was rendered by yours truly. Bad time, rushed fills, overplaying—aaargh!

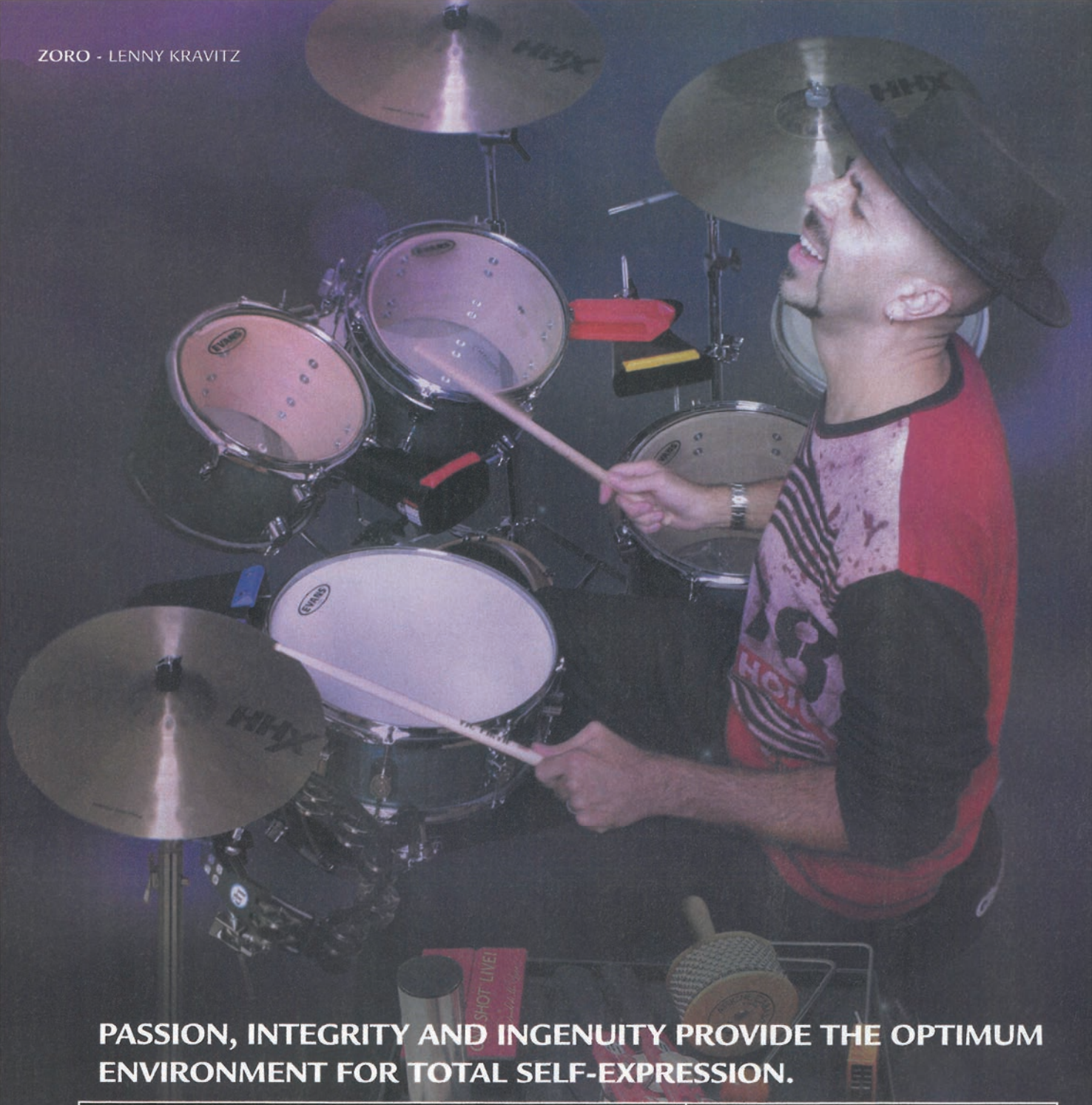
My guess is that most of us come away from the occasional bum gig or session feeling like our playing is not up to par. And I'm not about to dwell on my percussive deficiencies here. (We'll save that for another article.) I chalk up many of my offenses to bad habits that I've since learned to break…I think.

On the other hand, I found myself smiling more often than not. There were numerous performances (even on some pre-Smithereens reel-to-reels) that I wouldn't have approached any differently today than I did in 1974!

This awareness was heartening. While I concluded that I have traveled some distance as a drummer, I discovered that the essence of my playing has remained intact for decades. It was good to be reminded that, indeed, I have my own style. No brag, just fact.

### Your Own Voice

We all have our own thing going on. Life experience, studies, and the world of music we choose to swing in all help shape our identities as musicians.




**PASSION, INTEGRITY AND INGENUITY PROVIDE THE OPTIMUM ENVIRONMENT FOR TOTAL SELF-EXPRESSION.**

## WHAT'S ON YOUR KIT?

Prove your passion for LP. Show us your kit with LP products and we'll show the rest of the world. You could win more LP gear, and be featured on the LP website and in an LP ad in an upcoming issue of *Modern Drummer*.

For more details visit: *lpmusic.com/yourkit.html*

Zoro's kit includes: LP Giovanni Compact Conga, LP Mini Timbales, LP Mambo Cowbell, LP L'il Ridge Rider Cowbell, LP Rock Ridge Rider Cowbell, LP Rock Classic Ridge Rider Cowbell, LP Jam Block - High & Low Pitch, LP Wood Block, LP Cyclops Mountable Tambourine, LP Vibra Slap, LP Cabasa

My best playing comes to life when I hear a great sound. Latin Percussion instruments are the key to a great sound and give me the inspiration needed for reaching higher ground.

LP LATIN PERCUSSION
*40 Years of Leadership*

lpmusic.com See and hear our complete product listing on our website. ©2004 Latin Percussion A Division of Kaman Music Corporation Garfield, NJ

ENDURO
HUMES BERG
ENDURO
Your Link to the Road
available in 17 COLORS
HUMES & BERG MFG. Co. Inc.
ENDURO
800-348-9737
humes-berg.com

# Rock Perspectives

The way we feel and play time, how we hit the snare drum—even our choice of gear and the way we set up our kits are all part of our individual makeup as artists.

It may take a younger drummer a few years to assimilate influences rather than merely imitate them. Eventually a unique voice emerges along with a sure sense of self. Having said that, I still find myself yearning to "be" Keith Moon when playing certain numbers.

In time, "channeling" beloved fills and concepts that we've picked up from our heroes becomes second-nature. And chops are always ripe for honing. But it's not until we simmer all these elements together in our own special stew that we can freely express the rhythms that thrive in our hearts and souls.

**"If I sometimes get in a rut, my mind's eye flashes on hurrying home from fifth grade and running downstairs to play my red sparkle Ludwig kit with the chrome Gretsch snare."**

### Re-Igniting The Spark

Some of you may know "Little Girl" by The Syndicate Of Sound, a national Top-10 smash from the summer of 1966. This jangly, punkish track sported a swinging groove punctuated by crisp snare and tom rolls. It was one of my most played "air drum" records of my kidhood.

In the autumn of 2000 I had the pleasure of meeting John Duckworth, the original sticksman of the Syndicate. They were on a bill with The Beau Brummels, with whom I was drumming that night at the Cavestomp! festival in Manhattan. John watched the show from the wings, and before I could towel off afterwards, he pulled me aside and told me something I'll never forget: "I can tell that you're a skilled drummer, so I don't want you to take this the wrong way. But you just played like you were seventeen!"

Coming from this man, that was one of the biggest compliments I could ever hope to receive about my playing.

Equally jazzed was I to learn that thirty-four years after the heyday of his band, John still "got it." In service of The Brummels' brand of '60s garagey folk-rock, the rhythm section needed to conjure the teenage buzz of the original records. Bassist Peter Stuart and I did. It worked!

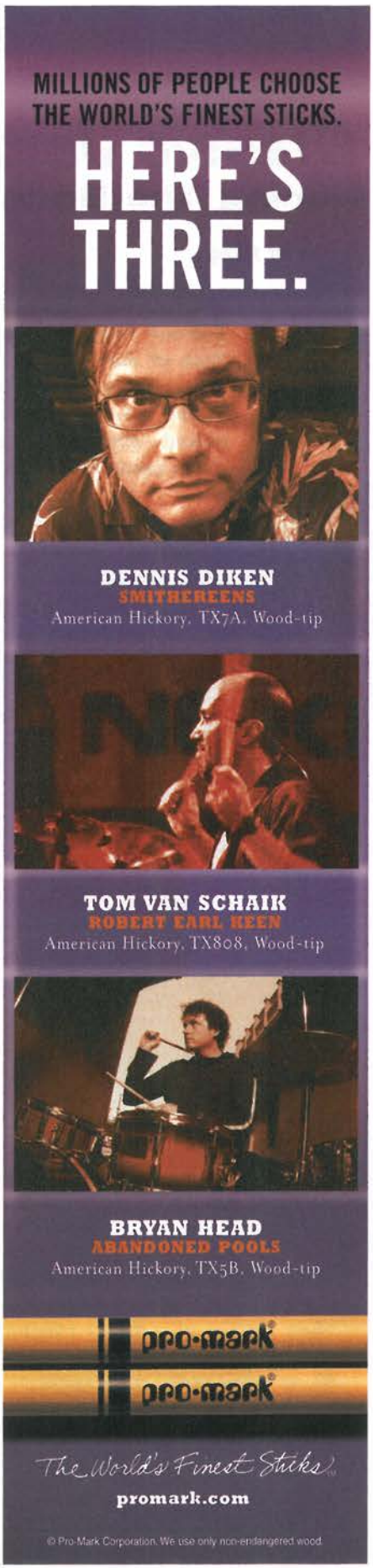
I've never kept myself too far removed from the records that kicked my rear when I was starting out. If I sometimes get in a rut, my mind's eye flashes on hurrying home from fifth grade and running downstairs to play my red sparkle Ludwig kit with the chrome Gretsch snare. The singles stacked on my turntable circa 1968 offered some of the coolest grooves an eleven-year-old could hope to learn from. I was hooked on The Temptations, The Beatles, The Rascals, Sam & Dave, Gary Lewis & The Playboys, The Turtles, Sly & The Family Stone, and The Beach Boys, to name only a few.

Revisiting the sounds that inspired me to pick up my first pair of sticks and that gave me wisdom along the way...this is what keeps the passion for my drumming alive. I become reacquainted with the building blocks of my feel, and with that primal spark of discovery.

Brothers in rhythm, keep on pushing! Continue the quest for the perfect double-stroke roll, better road food, and higher per diems. But if you get weary, take stock of from whence you came. You'll find it's a groovy place to go back to once in a while. The trip we drummers are on is a beautiful one, and it gets better if we manage to stay in touch with ourselves.

And don't forget to do your own thing. There is no better gift to the industry of human happiness!

*Dennis Diken is the drummer in The Smithereens. He is also a noted rock scholar, and has written liner notes for many classic album reissues.*

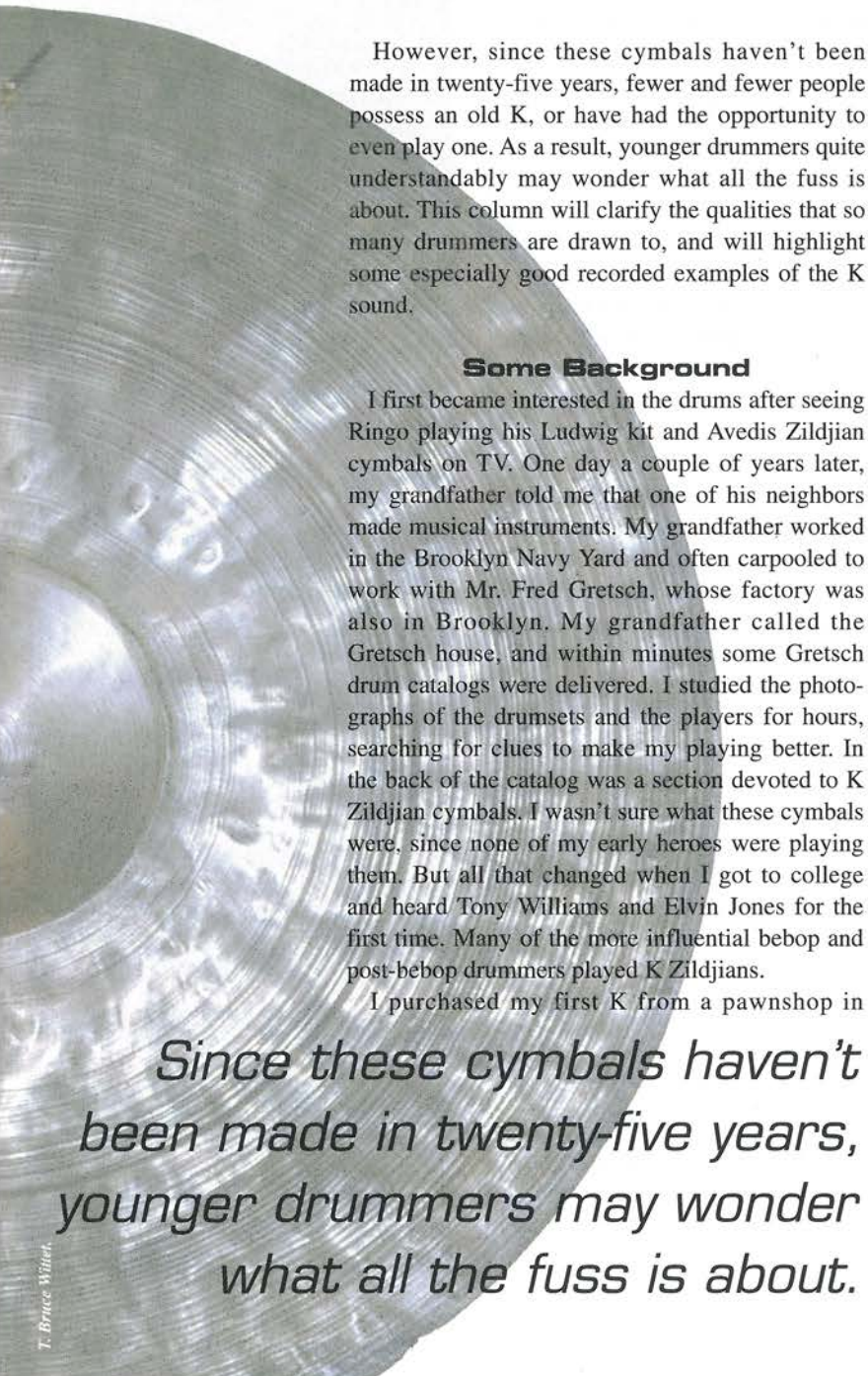



# Classic Jazz Cymbals On Record

## Mining The Sound Of Old Ks

*by John Riley*

**Drummers have always yearned for sounds like those we've heard on our favorite recordings—sounds that bring our playing closer to that of our heroes. And while many cymbal manufacturers have made remarkable and distinctive ride cymbals over the years, one particular model has earned an undeniably legendary status. To this day, the sound—even simply the idea—of an old Turkish K Zildjian ride cymbal is what some drummers *must* have.**



*Since these cymbals haven't been made in twenty-five years, younger drummers may wonder what all the fuss is about.*

T. Bruce Willet.

However, since these cymbals haven't been made in twenty-five years, fewer and fewer people possess an old K, or have had the opportunity to even play one. As a result, younger drummers quite understandably may wonder what all the fuss is about. This column will clarify the qualities that so many drummers are drawn to, and will highlight some especially good recorded examples of the K sound.

### Some Background

I first became interested in the drums after seeing Ringo playing his Ludwig kit and Avedis Zildjian cymbals on TV. One day a couple of years later, my grandfather told me that one of his neighbors made musical instruments. My grandfather worked in the Brooklyn Navy Yard and often carpooled to work with Mr. Fred Gretsch, whose factory was also in Brooklyn. My grandfather called the Gretsch house, and within minutes some Gretsch drum catalogs were delivered. I studied the photographs of the drumsets and the players for hours, searching for clues to make my playing better. In the back of the catalog was a section devoted to K Zildjian cymbals. I wasn't sure what these cymbals were, since none of my early heroes were playing them. But all that changed when I got to college and heard Tony Williams and Elvin Jones for the first time. Many of the more influential bebop and post-bebop drummers played K Zildjians.

I purchased my first K from a pawnshop in Houston, Texas in 1972, for $55. At that time Ks were still being produced in Istanbul, but were hard to find outside New York, Chicago, and Los Angeles. When I moved to New York City in 1976 my access improved, because Frank Ippolitto's drum shop regularly received shipments of fifty or more ride cymbals, and they'd call all the drummers interested in Ks on the day a shipment arrived.

I remember one day getting a call and rushing to the shop on 8th Avenue and 50th Street to check out each new batch. Of course, the staff had already gone through the cymbals, looking for gems. And they really knew their stuff, having been involved in selecting cymbals for years. In fact, I recall being excited about seeing the bins of new Ks, only to be told that "half the cymbals are unplayable dogs." Of course, that judgment was subjective. But there *was* great inconsistency in the cymbals, stemming from the unreliable sources of raw materials.

### Acoustic Characteristics

K Zildjian made a full line of cymbals in Istanbul for centuries. But the ride cymbals are the most distinctive—and the most sought after by drumset players. Although there is no way to adequately describe the distinctive K ride sound, we appreciate the clear, woody stick sound. It's a "tick" rather than a "ping" or "ding." Following the tick is a complex, "smoky" wash consisting of the entire overtone rainbow.

K rides have several distinct playing areas, each with its own color. Good examples are easy to crash, and that crash decays rapidly, allowing the tick to be heard clearly. Some Ks display a strong fundamental overtone that is less desirable. Additionally, many Ks were unevenly lathed and are too thin just below the bell. This creates a hollow, "boingy," unplayable area.

**continued on page 106**

STARRING **BRADY BLADE** & THE **MAPLE M SERIES**

# INSIDE THE MIND TOUR

MAPEX

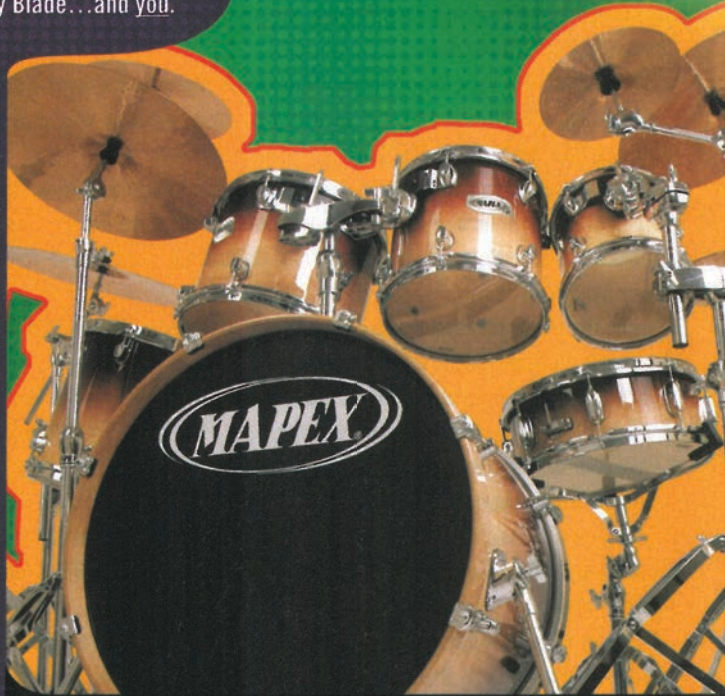
www.mapexdrums.com

GET INSIDE THE MIND OF GREAT DRUMMERS

and great drums. Mapex, the company that brings you what's new...now brings you the INSIDE THE MIND TOUR...featuring great drummers like Brady Blade...and you.

BRADY BLADE

Concert Tour Guru... from Dave Mathews to Indigo Girls to INSIDE THE MIND.



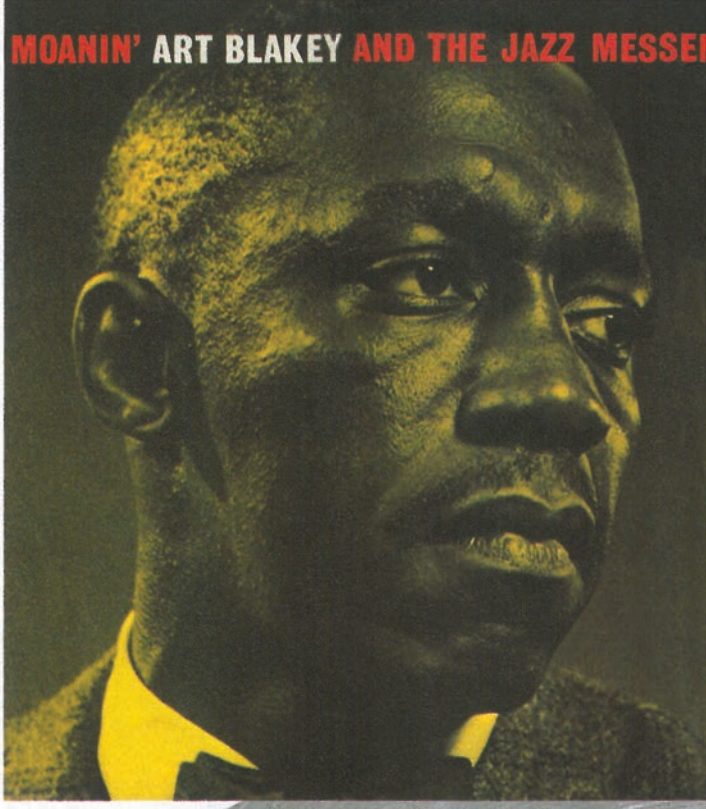

MAPLE M SERIES

Mapex's Pro M and M series drums have gone ALL MAPLE... without a fat ticket price. Brady says: "Fantastic sound. Incredible price. M and Pro M really put the *M* in *Maple*."

BRING YOUR STICKS

**Free your mind. Forget the other guy's hype. Just play great drums. Join the INSIDE THE MIND TOUR by visiting your local Mapex dealer or going to www.mapexdrums.com.**

**IF YOU CAN IMAGINE IT, WE CAN CREATE IT.** Because our own craftsmen make every drum, we completely control the creative process. That's why Mapex is not just what's new, Mapex is what's better.




### Recorded Examples

I asked several friends—and fellow K fans—for their favorite K recordings. Adam Nussbaum, Billy Drummond, Kenny Washington, and Bill Stewart each cited Blue Note recordings from the 1950s and '60s as providing the best examples of the old K sound. Of particular note are the recordings of Art Blakey, Elvin Jones, Billy Higgins, Joe Chambers, and Tony Williams.

My favorite K ride sound is Tony Williams' cymbal on Herbie Hancock's Blue Note recording *Empyrean Isles*. Check that recording out for its great music, fantastic drumming, and beautifully recorded cymbal sound. Listen for the great stick definition, vivid overtone wash, and short, full crash.

The following list includes more fantastic music, along with great examples of the K sound. Remember that many variables contribute to a drummer's recorded sound. These include stick type, touch, area of cymbal played, looseness or tightness of the cymbal on the stand, microphone placement, room acoustics, and the recording mix. These drummers are all such masters that they could probably get "their" sound on just about any cymbal.

Tony Williams: Herbie Hancock's *Empyrean Isles*, Sam Rivers' *Fuchsia Swing Song*, Charles Lloyd's *Of Course, Of Course*, Kenny Dorham's *Una Mas*, and all the Miles Davis recordings on Columbia.

Joe Chambers: Wayne Shorter's *Etcetera*, Sam Rivers' *Contours*, Bobby Hutcherson's *Oblique* and *Total Eclipse*, McCoy Tyner's *Tender Moments*, and Charles Tolliver's *Paper Man*.

Art Blakey: The Jazz Messengers' *Moanin'*, *A Night At Birdland*, *Caravan*, *Free For All*, and *Mosai*, Horace Silver's *The Horace Silver Trio*, and Hank Mobley's *Soul Station* and *Roll Call*.

Elvin Jones: John Coltrane's *Crescent*, *A Love Supreme*, and *Live At Birdland*, Sonny Rollins' *East Broadway Rundown*, McCoy Tyner's *The Real McCoy* and *Inner Urge*, Yusef Lateef's *Into Something*, and Wayne Shorter's *Speak No Evil*.

Billy Higgins: Herbie Hancock's *Takin' Off* and Lee Morgan's *The Sidewinder*, *Cornbread*, and *The Procrastinator*.

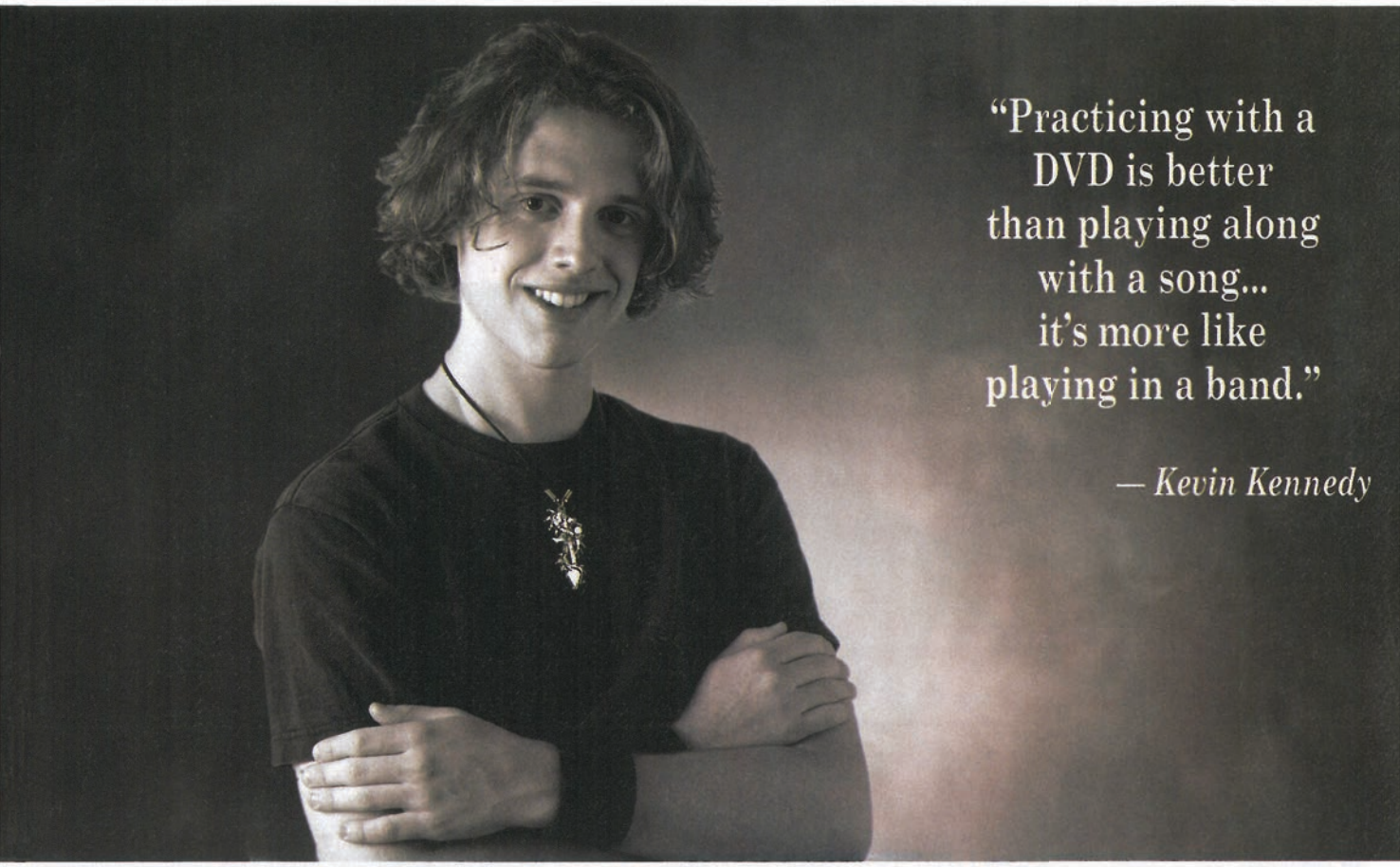
Mel Lewis: *Mel Lewis And Friends* and Thad Jones' *Mean What You Say*.

Jack DeJohnette: Joe Henderson's *Power To The People*, Bill Evans' *Live At Montreux*, and Lee Konitz's *Peacemeal*.

Great contemporary recordings of old Ks include Billy Drummond's *Dubai*, Adam Nussbaum on Jerry Bergonzi's *Standard Gonz*, Kenny Washington on Tommy Flannagan's *Jazz Poet*, and Bill Charlap's *Somewhere*.

The new K Constantinoples from Zildjian capture the essence of the old K sound very well. Bill Stewart plays an old K and a new one on John Scofield's latest CD, *Enroute*. See if you can discern which is which. For further comparison, I'm playing an old 22" with rivets on Bob Mintzer's *Big Band Trane*, and a new 22" with two rivets on the Vanguard Jazz Orchestra's new CD, *The Way*.

*John Riley's career has included work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz. He has also written two critically acclaimed books,* The Art Of Bop Drumming *and* Beyond Bop Drumming, *published by Manhattan Music.*



*"Getting to see and hear a performance by an amazing drummer like Thomas Lang is an incredible experience. I'm not sure which is more inspiring— his chops or the way he uses them— and on his 'Creative Control' DVD he spends over five hours demonstrating both. This advanced DVD-ROM also includes plenty of bonus material plus tempo-controllable audio loops and printable examples and exercises."*

He may not be headlining a world tour or cutting tracks on an album for a major artist. Not yet, anyway. But, with a passion for drumming, a thirst for knowledge and a rack full of DVDs, Kevin Kennedy is part of a generation of young drummers who won't be playing in their garages forever. "Playing along with CDs and MP3's is really cool," says Kevin. "But, practicing with a DVD is even better than playing along with a song. It's more like playing in a band."

"Besides giving me lots of exercises and ideas for improving my drumming, DVDs let me learn from drummers I may never get a chance to see or hear any other way— and certainly not close-up," adds Kevin. "I also really like being able to slow-down, speed-up and loop the examples, print out transcriptions and download files from the web like you can with some of the newer DVD-ROMs."

At Hudson Music, because we firmly believe that accelerating the growth of drummers like Kevin can only help accelerate the growth of drumming, our entire catalog of DVD titles has been developed and produced to help reach that goal. "I'm going to keep playing and practicing with my band and with my DVDs," Kevin promises. "And maybe one day, I'll play so well that Hudson will ask me to do my own."

Hudson Music DVDs, Videos, CDs and books are available at your local music retailer. To find a dealer near you, or for more information, please log on to www.hudsonmusic.com, email hudsoninfo@aol.com or call 1-888-796-2992. In Europe email hudsoneuro@aol.com. Dealer inquiries: Hal Leonard Corp. (414) 774-3630

HUDSON MUSIC®
www.hudsonmusic.com

# *Drumming For Cirque du Soleil*

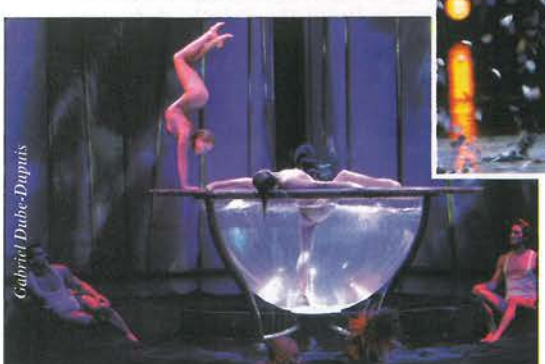
## Forget The Calliopes—This Is Circus For The New Century

*by Larry Aberman*

*Larry Aberman at his Zumanity kit*

Gabriel Dube-Dupuis

Gabriel Dube-Dupuis



Gabriel Dube-Dupuis

**I saw my first Cirque du Soleil show in New York City in 1988. The level of artistry was astounding. I'll never forget the music—or, for that matter, the drummer. Perched high on stage and wearing a colorful and fantastic costume, this guy was *amazing*. I heard influences of Peter Gabriel, Broadway, Ravel, Led Zeppelin, Quincy Jones, and more, all in one show. I was in heaven. This was still a circus, complete with acrobats and clowns. But this circus was on steroids!**

Today I sit behind the drums for Cirque du Soleil's newest production, *Zumanity—Another Side Of Cirque du Soleil*, located at the New York–New York Hotel & Casino in Las Vegas. I've never worked with such a diverse and incredibly talented group of performers. It's the job of my dreams—and *I* get to wear an amazing costume. So how did I get here?

### Applying For The Job

Cirque's casting department is very available through the Web. Most artists applying for a job with Cirque connect that way. Go to www.cirquedusoleil.com and click on "contact us." Then click on "info for auditioning and jobs." After you make your initial contact, they may request a promo package or other materials from you. After reviewing your submission, they'll decide if they want you to play a live audition. Auditions for musicians are held all over the world.

Word of mouth is another way to get Cirque's attention. In fact, I made my connection that way. An acquaintance of mine befriended a Cirque casting person. She asked him about drummers, he recommended me, and I got a call to audition.

### The Audition

Upon arrival at the audition site, I first met with the organization's casting agents. Then I was introduced to the musical director (MD) of one of Cirque's shows. The rehearsal studio had a pretty elaborate setup of drums, percussion instruments, amps, and keyboards, and each instrument station was equipped with headphones. A video camera was rolling throughout the audition process.

I was given a two-minute track of music from a Cirque show to listen to. Then I was asked to play along with the music. The track had no drums, but it did have a click, much like the setup in a show. (More on that later.)

My first shot at the track was okay. The MD explained some things in the drum part that were important, and pointed out things I misplayed. I got another shot and pretty much nailed it.

At that point the MD wanted to refine my part more. He made suggestions about how to play the hi-hat and what particular toms to play. I asked for a piece of paper, knowing that if I could jot down a few notes, I'd play the part perfectly the next time. His answer to my request was an emphatic *no*. So now I understood what was up. They wanted to see how my attitude and professionalism came into play when the pressure was on. Appreciating the challenge, I just relaxed and had fun. It was like a drumming IQ test.

### More Than Just Drumming

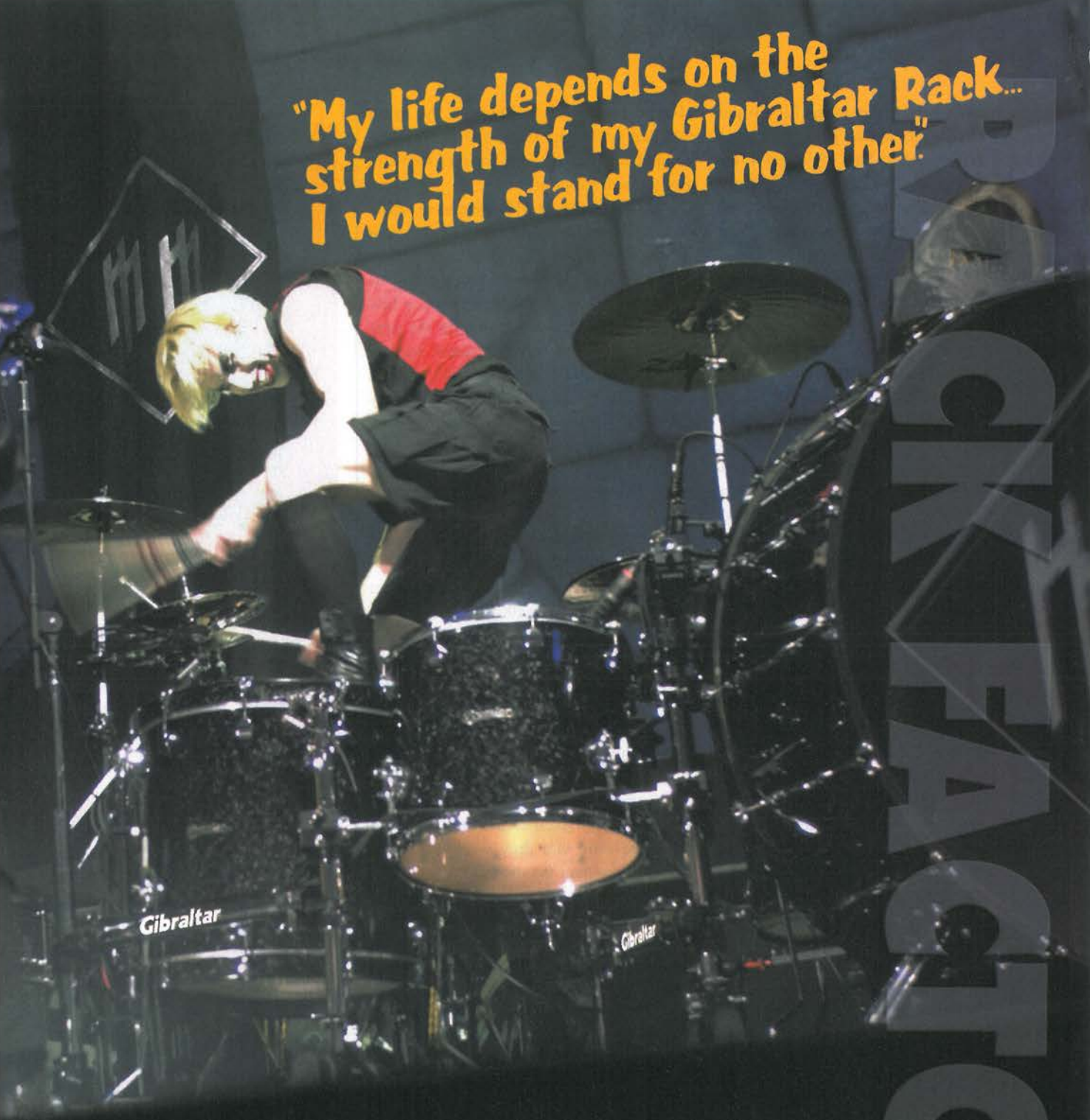
At that point the audition took a distinct turn. I was asked to walk across the room, dance, and skip. I was asked to express my feelings about a single word using just facial expressions. They asked me a lot of questions about my background, musical and otherwise. They asked what Cirque shows I'd seen, and why I wanted to work for Cirque du Soleil. They were auditioning every aspect of me, and I really opened myself to the experience. It was refreshing that they were interested in a lot more than my drumset.

A few months later, Cirque casting called me and asked if I was interested in being a part of their new production in Las Vegas. Needless to say, I was. After signing a contract, I went to the company's headquarters in Montreal, where all the shows are created.

### Creation

The creation of *Zumanity—Another Side Of Cirque du Soleil* was very challenging, because the show is Cirque's answer to adult-themed shows on the Vegas strip. Cirque was very concerned with maintaining its high artistic standards while dealing with such themes. The music had to reflect this concept as well. Our music is very groove-oriented in support of the many dance numbers we have. For lack of a better description, *Zumanity*'s music is "sexy."

The show's composer, Simon Carpentier, came in with completed




Every Marilyn Manson concert is an experience in shock therapy. The most powerful of jolts no doubt emanate from the rhythmic stamp of drummer Ginger Fish.

As you might imagine, his hardware has to endure the tyrannical onslaught that comes with each performance. And this band tours constantly. Which is why the rack of choice is none other than Gibraltar.

Visit your drum shop, check out what's new in Gibraltar Rack Systems and Rack Factory options. Make sure to pick up the new Gibraltar Hardware Catalog. You'll find many customized options and design configurations that will accommodate any size kit, any brand of drums.

Gibraltar HARDWARE

Visit us On-Line at: www.GibraltarHardware.com
Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

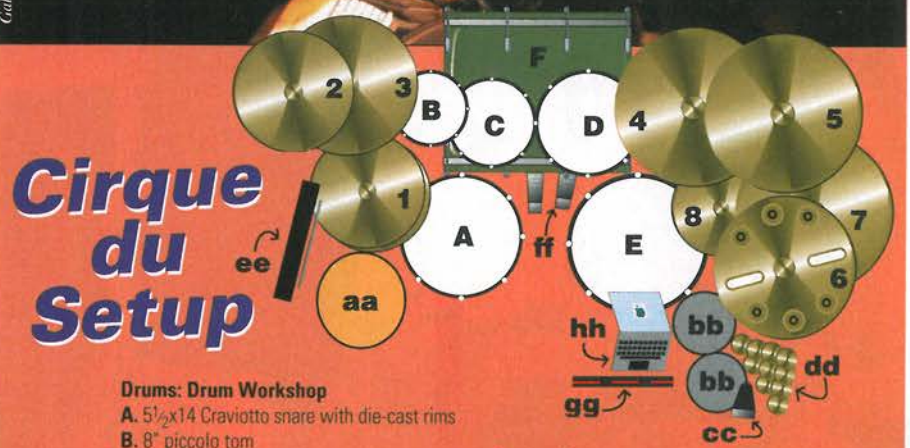
songs, but he was open to groove and orchestration suggestions. He really relied on the musicians to put a personal stamp on the score.

The creation process for *Zumanity* was one of extreme excitement and deep frustration. It was very important not to get attached to any particular piece of music, because it could be gone in a flash. Time and again, everything we'd worked on for a week would be cut with a wave of a hand. But the excitement of seeing an act for the first time is unbeatable. It's inspiring to hit a crash cymbal at the same time a world-class acrobat flies straight up in the air on a rope. It was a first for me.

### The Setup

*Zumanity*'s eleven-piece orchestra is scattered all over the theater. I'm located three stories up, on stage left. Below me is the bass player/DJ. Across from me is

Gabriel Dube-Dupuis



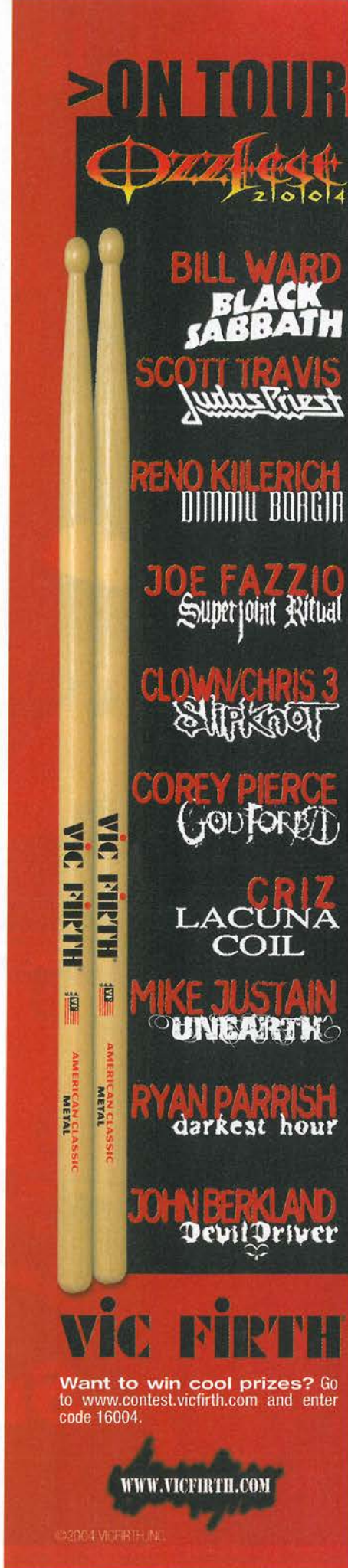

**Drums: Drum Workshop**
**A.** 5½x14 Craviotto snare with die-cast rims
**B.** 8" piccolo tom
**C.** 8x10 rack tom
**D.** 10x12 rack tom
**E.** 14x16 floor tom
**G.** 18x22 bass drum

**Cymbals: Zildjian**
**1.** 14" New Beat hi-hats
**2.** 15" K Fast crash
**3.** 17" K Dark medium-thin crash
**4.** 20" K ride
**5.** 20" K Constantinople thin ride high
**6.** Re-Mix efx cymbal
**7.** 20" Oriental Trash crash
**8.** 12" A Custom splash

**Percussion:**
**aa.** 14" Remo djembe
**bb.** LP timbalitos
**cc.** LP mambo bell
**dd.** LP bell tree

**Electronics:**
**ee.** drumKAT 3.8
**ff.** bass drum trigger pedal
**gg.** MOTU 828 MkII audio/MIDI interface
**hh.** G4 Powerbook running OSX 10.2.8 Reason 2.5 software

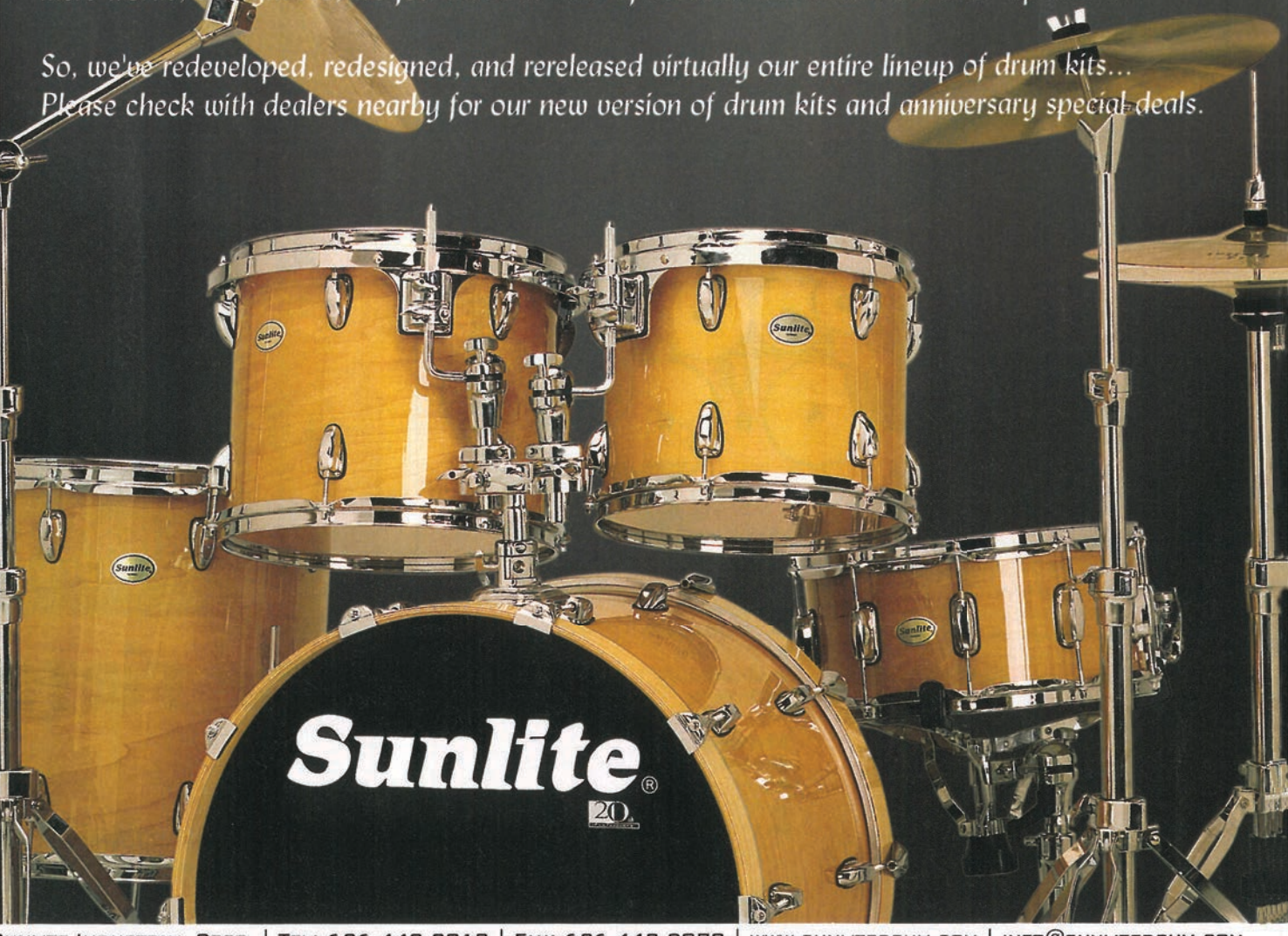
**Sticks:** Zildjian Gary Chaffee model

# Has it Really been 20 Years?

*Yes, it really has been 20 years. And all of us here at Sunlite Drums want to thank all of you for the support that's made reaching this milestone a reality- but were not simply with mere words, though. No, we feel that this kind of occasion deserves more than "lip service".*

*So, we've redeveloped, redesigned, and rereleased virtually our entire lineup of drum kits... Please check with dealers nearby for our new version of drum kits and anniversary special deals.*




Sunlite Industrial Corp. | Tel: 626.448.8018 | Fax: 626.448.9078 | www.sunlitedrum.com | info@sunlitedrum.com

# Cirque du Soleil

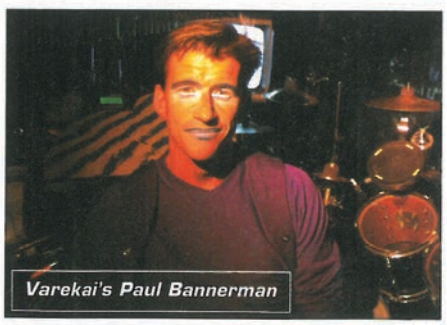
the musical director. Below her is an acoustic piano player. The rest of the band—three horns, two singers, guitar, and violin—are positioned on a bridge that spans the stage and moves up and down throughout the show.

This setup makes visual communication minimal at best, so big ears become most important. We use in-ear monitors as well as TV monitors. Many of the show's songs have elaborate loops that I play to. On those that don't, I insisted on using a click. With no formal conductor, the band spread all over, and the singers and violinist roving the theater throughout the show, steadiness and consistency are of the utmost importance. A click track gives that to us.

### Musical Requirements

A huge prerequisite for any Cirque gig is versatility. Stylistically, the music in *Zumanity* is all over the map. Arena rock, jazz, orchestral, fusion, funk, techno, and more are all represented within one show. My experience in many types of performance venues and styles proved invaluable.

Having a background in MIDI and digital audio has also been a plus. During the creation process, I had a lot of input into the programming and software/hardware decisions. One number takes place in a bathroom setting, so we decided to use samples of sounds I created in my bathroom. The backbeat is comprised of a closing toilet seat, a shower curtain closing, tweezers falling on a counter, and other things. The bass drum is my fist hitting a bathtub.



Varekai's Paul Bannerman

Other Cirque du Soleil productions feature more familiar acrobatic/circus-style acts than those featured in *Zumanity*. Paul Bannerman, drummer with the touring show *Varekai*, puts it this way: "Varekai is very acrobatic and has a lot of adrenaline-driven acts. The music covers a broad spectrum of styles, including jazz, pop, world, many Latin genres, Gypsy, rock, and classical, just to name a few. The acts require many accents and punches with the drums and the music."

### Expect The Unexpected

As with Paul's situation on *Varekai*, many of the acts in *Zumanity* require hits and specific accompaniment from me. Sometimes the cue happens at a very awkward place in the music. Making this sort of thing work musically can be a serious challenge.

Much of *Zumanity*'s music is section-oriented, cued by the action on stage. Our cues come via our in-ear monitors. The musical director will count "Three, four...," and we're off to the new section. The problem is, "three, four" can come literally anywhere in the music, creating some very odd phrases.

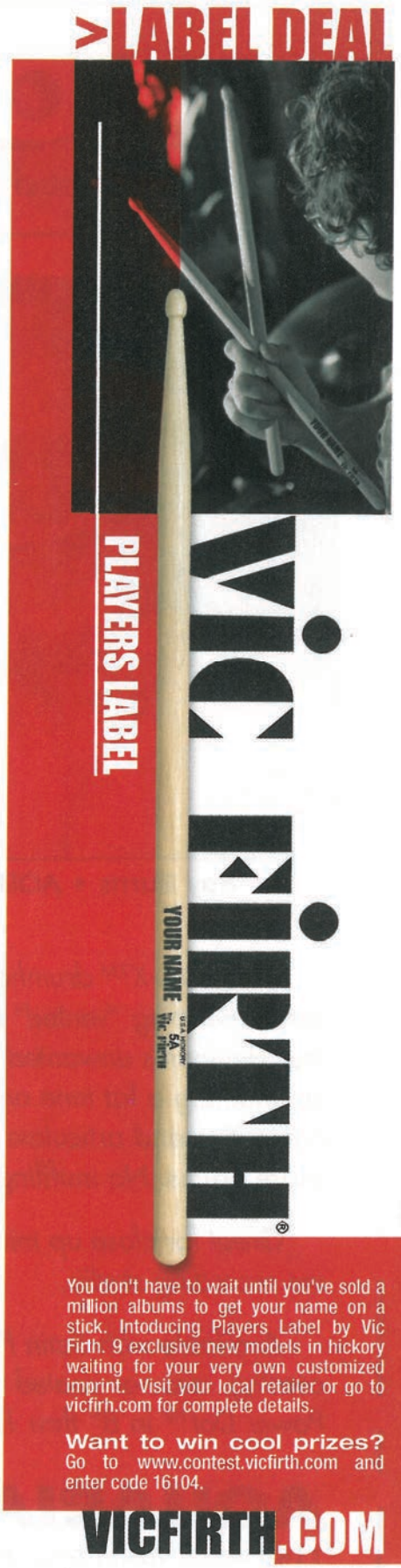
There is an art to playing an odd phrase. Anyone can shape an eight-bar phrase. But what do you do with an eleven-bar phrase that might be nine bars the next night? How do you keep it feeling open without sounding static or awkward? My best answer has been to avoid filling at even bar points. Also, in some cases I'll build the section dynamically.

### Stuff Happens

With a big production like *Zumanity*, mishaps of any kind can occur. All of the sound is software-based. There are quite a few mechanized lifts and stage effects. Many of the acts are physically challenging. So what happens if something goes wrong?

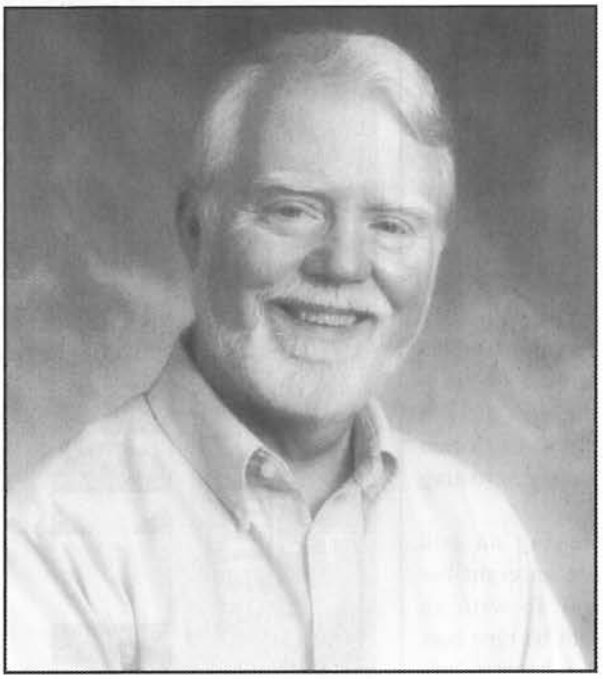
First and most importantly, I have to tell myself to relax. With all of the talented people around me, along with the backup plans already in place for most any disaster, we can get through anything.

But my situation may not be the most risky when it comes to potential problems. Cirque's production in residence at the Bellagio Hotel in Vegas, called simply *O*, is *very* heavy on the technical side. The show's stage is created by various lifts, all located in a 1.5 million–gallon pool of water. If the lifts go up to surface

# AQUARIAN®

**Advanced Design = Advanced Performance**



Roy Burns ▪ AQUARIAN

## "FOCUS-X™"

### The new drumheads that everyone is talking about.

*Never before have drummers and our endorsers been this excited. The response has been overwhelmingly positive.*

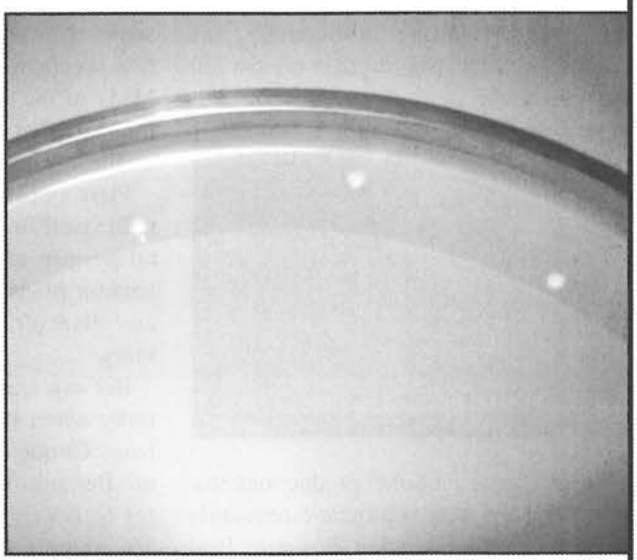
*Check them out at your local music store or drum shop and find out for yourself what the buzz is all about.*

Roy Burns

*The Focus-X™ drumheads feature a patent pending "vented" muffling ring that eliminates unwanted ring while maintaining a fat tone on tom toms and a sensitive and articulate sound on snare drums. No muffling needed.*

*Great for close up miking live or in the recording studio.*

*Available with Satin Finish™ coating, clear or coated with a reverse Power Dot™ in 8" thru 18".*



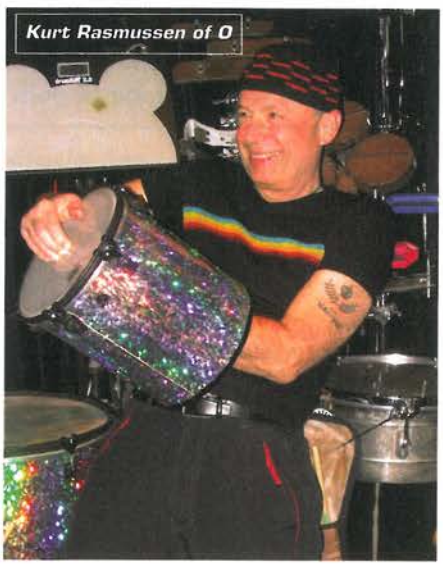
View of the "vented" muffling ring.
(Patent Pending)

**AQUARIAN®**
**1140 North Tustin Ave., Anaheim, CA 92807**
**(714) 632-0230 ▪ Fax (714) 632-3905**
**e-mail: info@aquariandrumheads.com**
**www.aquariandrumheads.com**

# Cirque du Soleil

level, the stage becomes a full floor. If they are submerged, it's a diving pool. Combining world-class acrobatics, diving, and the big machine that runs the lifts is a pretty complicated undertaking.

Kurt Rasmussen is the show's percussionist and backup drummer. Says Kurt, "With all the things happening in *O*, the probability is pretty high that we'll have to make adjustments on the fly. I have to be prepared for anything, be it miscues, falls from the performers, equipment delays or failures—whatever.


Kurt Rasmussen of *O*

"Most of the numbers in *O* are set up in five or six sections or vignettes," Kurt continues. "As the acts progress, we move onto the next vignette. We can stay on one section for as long as need be while waiting for the next cue. When things go wrong we generally enter into what we call 'save the show' mode. We have emergency music to play in that case. Sometimes our bandleader will call out chords and arrange something on the spot. All this happens via our in-ear monitors. This experience was new to me. I'd never had anyone talking to me while I was playing."

### On Tour

The touring show that Paul Bannerman is on with *Varekai* is a very different experience from the resident shows that Kurt Rasmussen and I enjoy. When Cirque goes on the road, they literally pitch a circus tent and perform in that location for anywhere from two to six weeks. This is more like the "traditional" circus life.

"On *Varekai*," says Paul, "the artists and crew spend a lot of time on site together. It's more than just showing up for work. The spirit of our show is very family-oriented. In every city, we live in similar apartment complexes. We have many gatherings on- and off-site on our days off. Cirque often arranges for tickets to attractions in whatever city we're performing in. We explore new cities together." (More information on Paul and *Varekai* is available at www.pauljbannerman.com.)

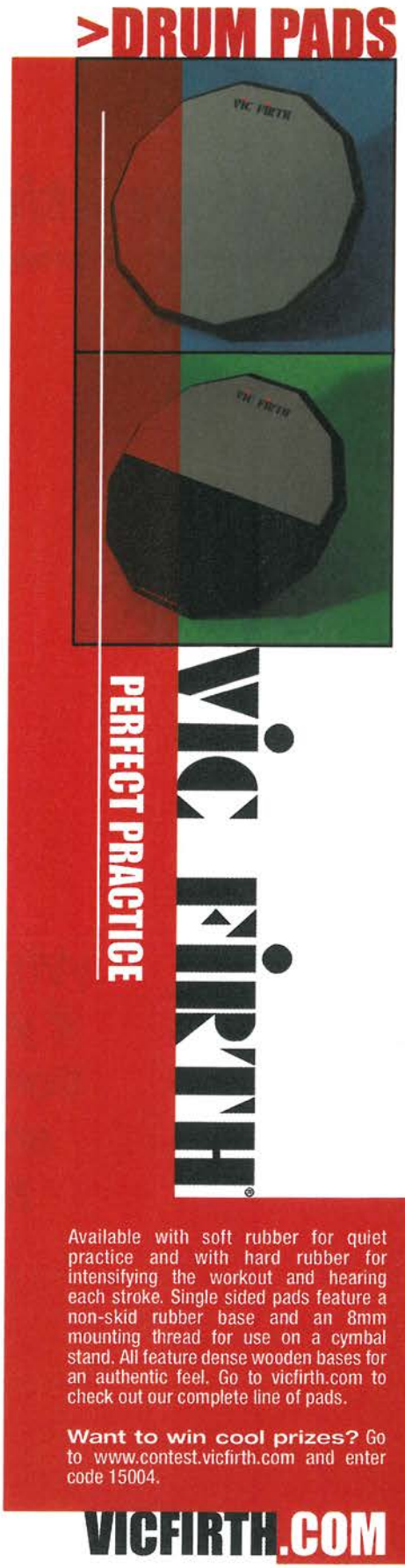
### The Job Of My Dreams—And Maybe Yours

After years on the road and many sleepless nights wondering what was next in my career, being in one place and earning a steady paycheck is a *blast*. I get to play drums every night, performing parts that I love. I couldn't think of a better situation.

Cirque du Soleil is currently the most successful live entertainment company in the world. There are five touring and four resident shows performing at the moment, with new ones in the works as you read this. The company recently signed a contract extension with the Treasure Island Casino in Las Vegas to extend their resident production of *Mystere* there another ten years. A new resident show opens at the MGM Grand in the fall of 2004. And Cirque plans on opening a casino of their own in 2007. Obviously, there are a lot of work opportunities.

As a matter of fact, a friend of mine who's a casting agent recently emailed me to ask if I knew of any talented musicians interested in auditioning for Cirque. So I know they're looking. Send them a note! It's a job I highly recommend.

*Larry Aberman's résumé includes work with Stevie Ray Vaughan, Nile Rodgers, Ric Ocasek, David Lee Roth, and Joe Sample. He continues to record drums for jingles, TV, film, and other projects in his own studio via the Web. Larry can be reached through his Web site, www.larryaberman.com. More information about* Zumanity *can be found at www.Zumanity.com.*

©2004 VICFIRTH,INC.®

# 16 Essential Teaching Tips

## The Penick Philosophies

*by Tom Van Schaik*

**Unless you're a golfer, you may not have heard of Harvey Penick. The fact is, Harvey was a golf instructor without peer. During his long and impressive career he taught amateurs and PGA pros alike. He also developed many philosophies about teaching that are as relevant to the teaching of drums as they are to the teaching of golf.**

I'd like to share some of Harvey Penick's philosophies with you. The quotes that follow are taken from Harvey's book *And If You Play Golf, You're My Friend"* [Simon & Schuster].

**1. "Be anxious to praise and slow on finding fault. Criticism can kill a student's ambition to learn."** Positive reinforcement will always create better results than focusing on the negative. The positive creates enthusiasm for learning, while the negative usually produces an "I'll never get it" attitude. Penick also states, "Don't tell pupils they are wrong. When we are wrong, we usually admit it to ourselves—but not if someone is forcing the fact down our throats."

*Why are you teaching? If your primary motivation is money, chances are you won't be very happy or successful.*

**2. "Emerson said, 'Everyone is my superior in some way.' In that knowledge, I learn from [students]."** I've gained something from each student I've taught. It might be hearing a new band or drummer for the first time, or it might be needing to break down my own technique in order to properly explain it to the student. One of the greatest gifts is being reminded of the excitement of learning new things.

A student who's difficult to reach can compel a teacher to create new ways of approaching the standard material. This, in turn, can be a reminder of the rewards that come with patience and persistence.

**3. "The best way to get students to do something is to get them to want to do it."** Teach by example, rather than "Do as I say, not as I do." Be an example to the student in your manner, appearance, attitude, and work habits. Uninspired teachers produce uninspired students. Also, explain how the exercises that you've assigned to them will eventually lead to their ultimate goal. Showing students the end result of their hard work can motivate them to practice even more.

**4. "I never know so much that I can't learn more."** A teacher must also be a perpetual student. You have to keep current on the latest playing styles and techniques in order to teach them correctly. Also, have all the students' technical assignments mastered in order to demonstrate them properly. In doing so, you'll be amazed how your own playing will improve. All the new material you work on will keep you inspired to learn,

which sets a great example for your students. It's also a good reminder of the frustration/exhilaration that a student feels when working on new material.

**5. "Forget yourself. Listen to [the students]. Find out what they are doing and what they are about. Try to understand what is in each pupil's head, and put yourself in that place."** Knowing students' outside interests and frame of mind makes a teacher more effective. New information will be easier for them to comprehend if it can be related to a skill or interest with which they're already familiar. Examples would be relating the action of dribbling a basketball to controlling the natural rebound of a stick, or using the wind-up of a baseball pitcher to help explain the Moeller technique.

Being observant of students' behavior and relationships can also assist in teaching. I once had a ten-year-old boy who would tense up and lose focus at any little mistake. By talking to his parents after his lessons and observing their relationship with the boy, I realized that they put pressure on him to be perfect. Armed with that information, I changed his lesson plans to be more relaxed and fun, while pointing out how important making mistakes is as part of the learning process. In no time at all he started to relax, which allowed him to develop at a faster rate than before.

**6. "Remember names."** This seems obvious, but it's very important. It not only shows students that you care enough to remember their names, but also allows you to use those names during the lessons to help keep them focused. Speaking a student's name is a great way to recapture his or her attention when you are about to make an important point.

**7. "Finish one job well before starting another."** Stay focused on the immediate needs of the student. Don't assign work that may divert the student's focus from his or her goals. Organize assignments so that each objective that's attained leads logically into the next skill to master.

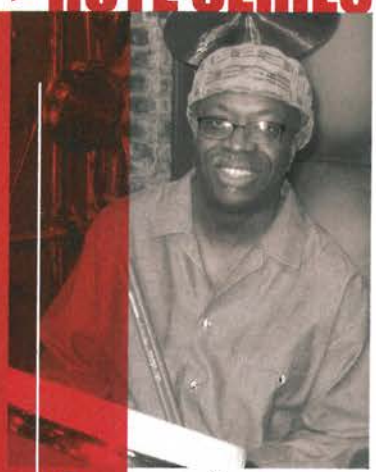
**8. "Teaching is a teacher's best advertisement."** In all my years of teaching and playing, only a handful of my gigs and students came from placing or answering ads. The majority of the work came from referrals from players, teachers, and students. Your reputation as a teacher is as important as anything else in this business, so make sure it's spotless. Be on time, be courteous, be positive, and always be your best.

**9. "There are no shortcuts to success. The only way is through hard practice and sound style and thought. Teach the student how to play correctly. It's up to the student to use this information to play the game."** Many students believe that studying with a good teacher will automatically make them better players. They forget that a teacher only provides them with information that they need in order to improve. It's ultimately up to them to master that information and use it toward their own progress. Make sure your students are aware of this fact from the start. Don't place undue pressure on yourself as a teacher to reach every student. If they are not doing their part in the learning equation, the best teacher in the world will not give them the desired results.

**10. "Have the student's interest at heart."** Why are you teaching? If your primary motivation is money, chances are you won't be very happy or successful. You must have the desire to pass the information that you have attained on to the next generation of drummers. Penick adds, "A teacher's real reward is not money. It is in the joy of helping others."

**11. "Teach the pupil to teach himself, so the learning doesn't stop between lessons."** The teacher must make the student aware of the correct way to practice, and what to listen for in order to play the material correctly. Without this information, the student may prepare the assignment for the next lesson incorrectly, wast-


>RUTE SERIES



VIC FIRTH

DOC GIBBS>EMERIL LIVE

The Rute series was designed to give players an even greater palette of sounds and colors across a variety of musical settings and styles. They're perfect for an acoustic gig or delicate studio situation... then hit them hard and enter a totally new world of tonal possibilities you just can't get from your 5B's. After all, at Vic Firth we know there's more in your stick bag than just sticks.

**Want to win cool prizes?** Go to www.contest.vicfirth.com and enter code 15504.

VICFIRTH.COM

©2004 VICFIRTH,INC.

THE MODERN DRUMMER FESTIVAL WEEKEND 2003 DVD

# THE BEST SEAT IN THE HOUSE

## SATURDAY • Disc One

Mike Portnoy
YMC/Dream Theater

Steve Smith
Vital Information

Matt Wilson
Matt Wilson Quartet

Nathaniel Townsley
Nathaniel Townsley Trio

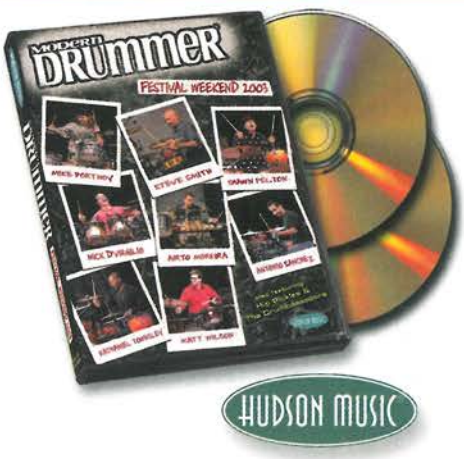
## SUNDAY • Disc Two

Shawn Pelton
House Of Diablo

Airto Moreira

Antonio Sanchez

Nick D'Virgilio




Don't worry if you didn't have a ticket to Modern Drummer's Festival Weekend 2003, because now, with the release of this new 2-disc DVD, your living room sofa has become the best seat in the house! Produced by Hudson Music's award-winning production team, the discs contain almost six hours of performances, interviews, and bonus features in crystal-clear digital audio and video, with easy-to-navigate menus and chapter selection. Featured are special appearances by eight of today's most popular drum artists, as well as Mike Orris, Jr. and Louis Santiago, Jr.—the rising stars of the Undiscovered Drummer Contest—plus show-stoppers The Drumbassadors and Hip Pickles. Bonus Features include Mike Portnoy rehearsal footage, stick tricks with Steve Smith and The Drumbassadors, and an exclusive Photo Gallery. Pick up a copy at your favorite drum shop, or go online at www.moderndrummer.com to order your copy today!

The Modern Drummer Festival Weekend 2003 was presented through the support of these fine drum and percussion companies:

AQUARIAN DRUMHEADS · AUDIX · dw · EVANS DRUMHEADS · Gibraltar · GMS · LP · MAPEX · MEINL · PAISTE · pro-mark · REGAL TIP · REMO · RMV · SABIAN · SHURE · SONOR · TAMA · VATER · vic FIRTH · YAMAHA · Zildjian · Zildjian Cymbal Technology

**Order online at www.moderndrummer.com**
phone orders: (973) 239-4140
fax orders: (973) 239-7139
9:00AM - 5:00PM (EST) • Monday - Friday

Make checks payable & mail to:
Modern Drummer Publications
Attn. MD Festival 2003 DVD
12 Old Bridge Road • Cedar Grove, NJ 07009-1288
All checks or money orders payable in US funds only (no cash). No C.O.D. Shipping available to street address only. No PO Box deliveries. Please allow 10-14 days for delivery.

**MODERN DRUMMER FESTIVAL 2003 DVD**

| Qty. | Item | Price | Total |
|---|---|---|---|
| | **Festival Highlights DVD** | **$49.95** | |
| | Subtotal | | |
| | for NJ shipments, add 6% state/local tax | | |
| | Merchandise Subtotal | | |
| | Shipping & Handling | **$11.00** | |
| | Grand Total | | |

❑ Check ❑ Money Order ❑ Visa ❑ MasterCard

Name (please print)
Address
City State Zip
Phone Email
Credit Card No.
Name on Card Exp. Date

ing time and energy. Before your students leave, make sure they thoroughly understand the assigned material, and that they know what to listen for and feel while practicing.

**12. "There are many keys to unlock the student's door to knowledge. The challenge is finding the right one."** We all learn in different ways. Some students are visual learners, some are aural, and some are a combination of the two. Some need to be pushed and challenged, while some are more self-motivated. Knowing how each student learns best will make the lessons more productive and less frustrating for everyone. If the student struggles to comprehend a concept, explain it another way...and another...and another, until you find the right key to that student's "door to knowledge."

**13. "The English language is fairly inept in describing feel, muscular actions, proper swing, and grip. The student must experience this first-hand."** When teaching jazz or funk drumming, the first thing I tell a student is that I cannot teach them how to swing or groove. I can instruct them about technique, and I can offer some insight into those styles. But they must listen, digest, experience, and feel the music for themselves. I expose them to the great players, and listen with them, so we can discuss what we just heard. But it's up to each student to feel the groove, process it, and reproduce it in his or her playing.

**14. "It's not only what the teacher says, but also what the student hears that is important."** Communication skills are vital to teaching. One must be able to convey complex technical ideas in an easy-to-understand manner.

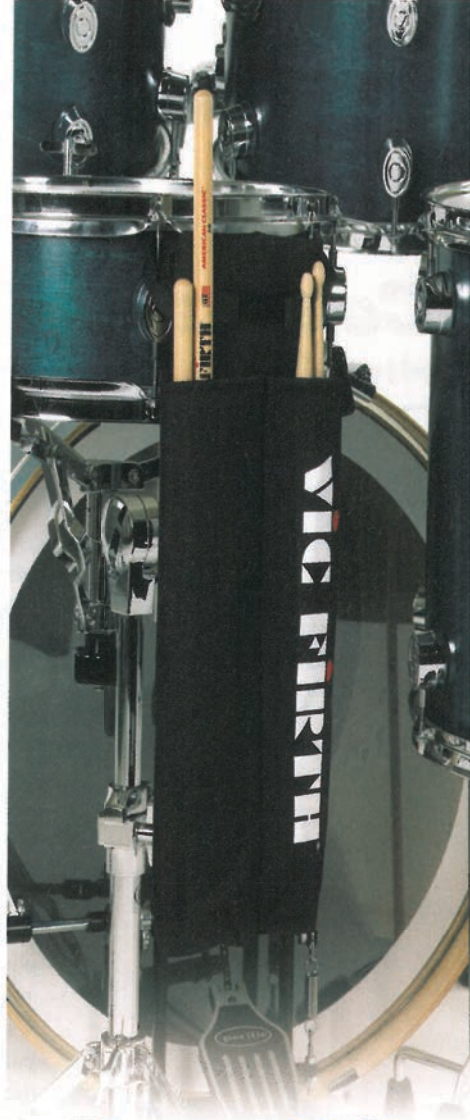
Tape some of your lessons, and listen to how you express yourself. Are you effective at getting your point across? Do you ramble or sound distracted? If you were the student, would you understand the explanation? Also, listen to the tone of your voice. Do you sound tired...excited...frustrated...bored...inspired? Imagine paying money to see a motivational speaker who sounds bored and lifeless. Penick also goes on to say, "Don't get too technical and cloud the issue. Talk plain. Keep the teaching simple."

**15. "As a teacher, it's easy to get caught up in treating the symptoms of a student's problem without addressing the underlying cause: grip and stroke."** A student must have a solid technical foundation in order for his or her development to progress. Even an advanced student should revisit the fundamentals from time to time. For example, Neil Peart, Dave Weckl, and Steve Smith reworked their approach and fundamental technique while studying with Freddie Gruber. With solid fundamentals as a foundation, learning is limitless.

**16. "Don't teach children, guide them. Let them play, and then help them when they want you to, or when you see something that demands a teacher's attention."** Teaching young students is usually a test of patience. It's also a challenge just to keep their attention. If you make things fun and let them play, the frustration is reduced for all concerned, thus creating a true learning opportunity. Start their lesson time without restraint, and then slowly insert the structure of the lesson material.

Employing these sixteen tips will go a long way toward maximizing the return on the investment that your students make with you, and that you make with yourself as a teacher. And, they won't hurt your golf game, either!

*Tom Van Schaik is the drummer for Koch/Audium recording artist Robert Earl Keen. He has also performed and recorded with The Dixie Chicks. Tom has taught privately for twenty years, as well as at Navarro College and the B.T.W. High School For The Performing Arts in Dallas.*




Never Miss Two and Four

Let's face it, having your sticks where you need them is an absolute necessity. Get an MSBAG2 and never miss a beat.

Want to win cool prizes? Go to www.contest.vicfirth.com and enter code 15204.

VIC FIRTH
WWW.VICFIRTH.COM

©2004 VICFIRTH,INC.®

# Cold Laser Therapy

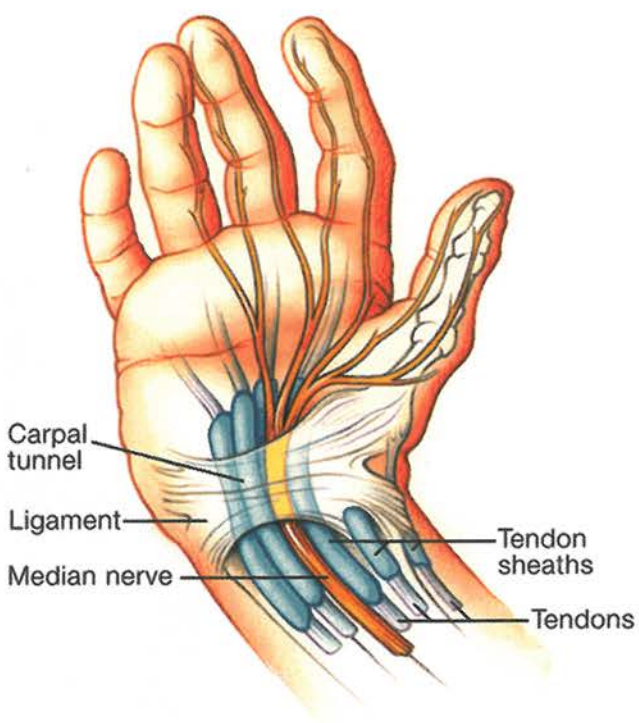
## High-Tech Treatment For Carpal Tunnel Syndrome

*by Bob Cianci*

**Carpal tunnel syndrome, also known as CTS, has been discussed repeatedly in the pages of *Modern Drummer*. It's a malady that involves the entrapment of nerves running from the hand through a small space between bones called the carpal tunnel. It affects millions of people worldwide, including this author and many other drummers.**

Various treatments are recommended to alleviate the loss of function, the numbness, and the "pins and needles" tingling that accompany CTS. These include medication, splinting, chiropractic care, acupuncture, physical therapy, vitamins and supplements, and, in extreme cases, surgery.

I've suffered from CTS for about five years. As I sought treatment, I first went the holistic route, determined not to submit to surgery. After several acupuncture sessions, regular chiropractic visits, one treatment by a kinesiologist, and copious amounts of dietary supplements over a period of about four months, I noticed a marked improvement in my ailing left hand. (All those years of backbeats on 2 and 4 had taken their toll.) Unfortunately, I was to discover that the symptoms had only been relieved temporarily.




When I experienced a reoccurrence of CTS last spring, I decided to try a new, non-invasive treatment offered by Advanced Sports Medicine of Riverdale, New Jersey. Glenn Foss, doctor of chiropractic and proprietor of Advanced Sports Medicine, explains the procedure.

### The Treatment

"The treatment is called cold laser therapy," says Dr. Foss. "We use a Microlight laser, which is a flashlight-sized tool that emits a painless, heat-free laser beam. It penetrates through up to one inch of muscle, flesh, and bone, helping to rejuvenate the carpal tunnel and reduce inflammation. This, in turn, speeds the healing process and relieves the numbness, pain, and tingling that occurs from CTS. The Microlight laser was approved by the Food & Drug Administration about two years ago, and it's the only device of its kind with that approval for treatment of CTS.

"Since we started CTS treatment with the laser," Dr. Foss continues, "our patient

success rate is over 80%, which is remarkable. This is a cutting-edge alternative to surgery that gives people real relief from this common problem. It's our philosophy to recommend surgery only as a last resort for pain relief. It's been our experience that people who do have carpal tunnel surgery frequently get initial relief, but begin experiencing problems again that lead to a new buildup of scar tissue and eventual loss of function in the hands. When that happens, they're back at square one. In our opinion, people with CTS need to explore avenues outside of traditional surgery to relieve their problem."

### How It Works

The cold laser treatment itself is painless and easy to undergo. A physical therapist wraps the hand and wrist in a moist hot pack for about twelve minutes. Then, the laser treatment is administered throughout the carpal tunnel area, the ulnar muscles, and the thumb, in 23-second intervals. This is followed by soft tissue massage, which is also performed by the physical therapist. When these procedures are finished, a chiropractor tests the hand for strength, administers several hand-stretching exercises, and adjusts the wrist. That's it.

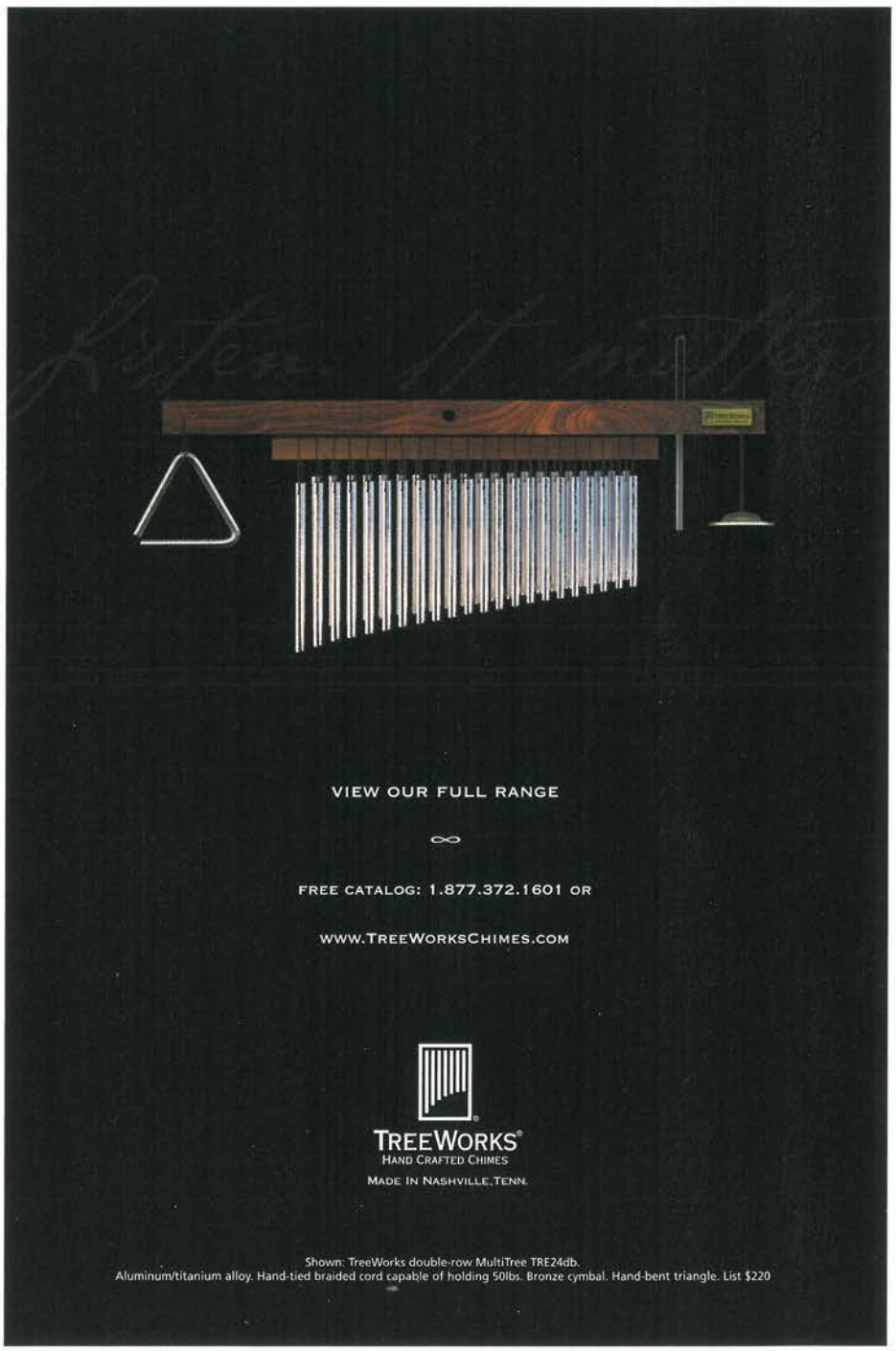
### Results

After undergoing twenty-five treatments, I'm happy to report that cold laser therapy is working. Gone is the extreme numbness and tingling that occurred every time I played a gig. Now I get only an occasional, slight tingling sensation in the tip of my thumb. Changing my grip to a position between my forefinger and middle finger for a minute or so relieves that. Loosening my grip on the stick has also helped to relieve symptoms. In fact, it's obvious that fundamentals like stick grip should be assessed and evaluated if you are experiencing CTS.

### Additional Help

Advanced Sports Medicine does not recommend any supplements or vitamins to accompany cold laser therapy. However, some over-the-counter remedies, like Zyflamend and Carpal-X, supposedly help relieve symptoms and stimulate healing. Accordingly, such products could be viewed as an additional way of treating CTS while undergoing cold laser treatment—an "insurance policy," if you will. Both of the products I mentioned can be purchased in health food stores. Ibuprofen also relieves the pain of CTS, but it does nothing to heal the carpal tunnel itself.

As a final positive note, cold laser therapy for CTS is covered by most medical plans. Mine involves only a $10 co-pay per treatment. I consider that a small price to pay for big-time relief of a debilitating health problem.

## Supporting Exercises

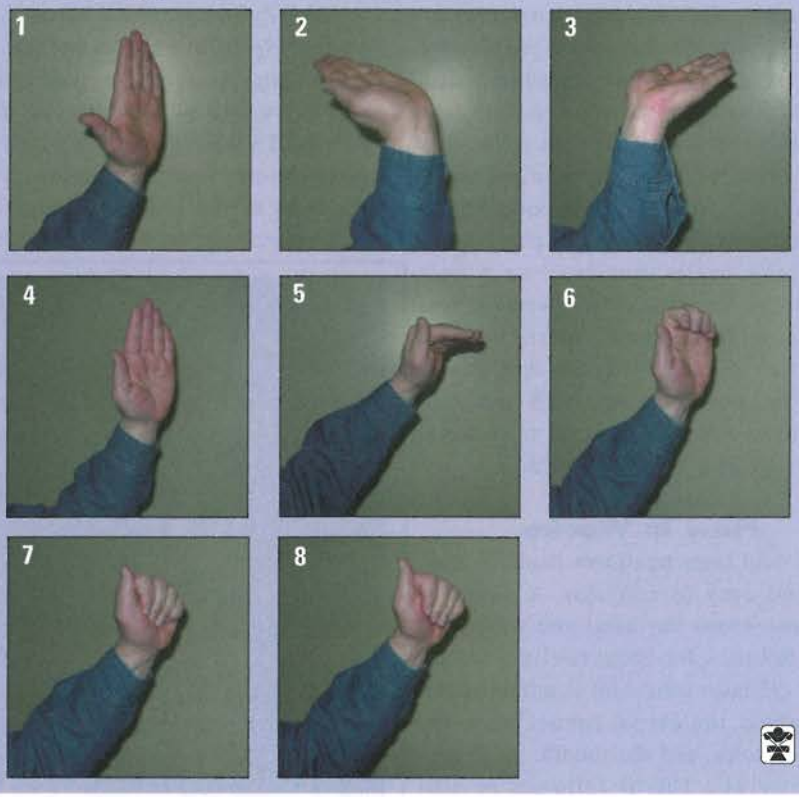
Accompanying the cold laser treatment are several exercises that involve stretching tendons and joints. These are a necessary part of the process and are especially important for drummers.

First, hold the hand upright with the thumb outstretched (photo 1). Move the hand backwards with the palm upright (photo 2), and rotate the hand to the right (photo 3). Repeat this exercise at least five times or more.

The next four exercises start with the hand upright exactly as above, and each one ends up with the thumb flush against the hand (photo 4)

1. Fold the hand into a right angle with fingers outstretched (photo 5).
2. Bend the fingertips against the top of the hand (photo 6).
3. Bend the fingers into a fist (photo 7).
4. Bend the fingers completely into the bottom of the palm as far as they will go (photo 8).

Repeat all four of these exercises five times each or more. I do each of the above at least ten times before drumming.




Maximum Metal.
UltraSonic™ Copper and Aluminum Snare Drums by Puresound

Combining a traditional shell design with today's most advanced materials and manufacturing methods, Puresound's new UltraSonic™ Limited Edition 5x14" Copper and Aluminum snare drums are custom-crafted to recreate the bright, penetrating sound and lightning-fast response of classic metal drums and take them to the next level. Now available at leading drum shops and drum departments.

Puresound UltraSonic™ Limited Edition Copper and Aluminum snare drum specifications: Vintage-style alloy shells with machine-formed edges • Sonically-selected Puresound Custom Snare Wires • Chrome-plated, solid-brass tube lugs • Heavy-Duty (2.3mm) chrome-plated steel counterhoops • Premium throw-off, drumheads and padded drumbag • Serialized badge and Certificate.

puresound®
MADE IN U.S.A.
www.puresoundpercussion.com

# Welcome to the Land of Ozz

We're Off To See The Wizards

2001
2002
2003
Ozzfest 2004

Hear some of the most powerful wizards of the drums today on the biggest tour of the summer.

Bill Ward
Black Sabbath

Scott Travis
Judas Priest

Dave Lombardo
Slayer

Joe Fazzio
Superjoint Ritual

Matt Byrne
Hatebreed

Charlie Smaldino
Magna-Fi

The Official and Exclusive Drum Sponsor of Ozzfest - Four Straight Years!

TAMA
THE STRONGEST NAME IN DRUMS

tama.com

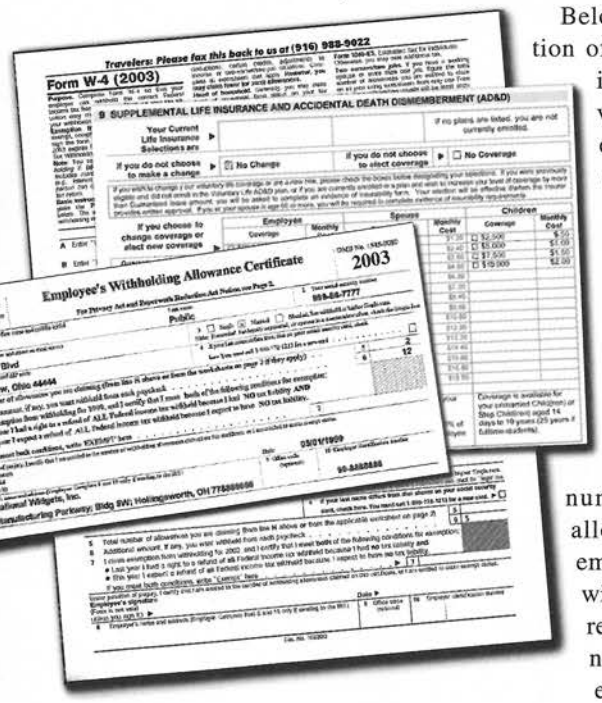
# Taxes And Insurance For Drummers

## What You Don't Know Can Hurt You

*by Bobby Borg*

**What happened to my money?! Most young musicians are shocked when they see their paychecks after their employer has withheld money for taxes. What happens if I'm involved in an accident while out on the road?! Many drummers won't know their legal rights.**

Although taxes and insurance are not the most exciting subjects, it is critical that all working musicians have a basic understanding of these important issues. Whether it's understanding the difference between W4, W2, and 1099 tax forms, or knowing when you're entitled to workers' compensation or state disability insurance—what you don't know *can* hurt you.




Below is a simple explanation of these tedious business issues, which are relevant whether you're an employee or a self-employed performer.

### Employees And Taxes

If you're an employee in an ongoing working relationship, then your employer will deduct taxes from your paychecks based on the number of "withholding allowances" you claim on employee tax form W4. A withholding allowance represents an estimate of the number of deductions and exemptions you may be entitled to at the end of the year. This is determined by many factors, including whether you are single or married, if you have children, or if you own a home. The more allowances you claim, the less tax is withheld. The fewer allowances you claim, the more tax is withheld.

At the end of the year your employer will issue tax form W2, which indicates your total income and the total amount of taxes withheld from your paychecks. An experienced entertainment accountant is recommended to then help you determine whether you are entitled to a refund. This is accomplished in part by "itemizing" and then deducting all of the un-reimbursed business-related expenses you incur throughout the year. Itemized deductions may include home office expenses, union dues, stage clothing costs, dry cleaning costs, and even tax preparation charges.

### Employees And Insurance

As an employee, you should be covered by your employer's insurance policy for injuries that occur on the job. This insurance is called "workers' compensation." Your chances or risks of injuries are increased when traveling from city to city, night after night, and they shouldn't be underestimated. Workers' comp covers your medical expenses and pays you an income while you are disabled. In case you are permanently unable to return to work, "vocational rehabilitation" may also be provided.

Some states, like New Jersey, New York, California, Rhode Island, and Hawaii, require your employer to deduct taxes from your paycheck called "state disability insurance." State disability insurance pays you an income when you are injured (on or off the job), if you are sick, or if you become pregnant. Ask your employer for more details about both workers' comp and state disability insurance, as well as the availability of a health/dental benefit plan.

### Taxes And The Self-Employed

When working on a freelance basis, without a long-term commitment to any one employer, you are technically considered a "self-employed" performer or "independent contractor." Touring would not fit this category, because you are working under the daily supervision of a tour manager for an extended period of time.

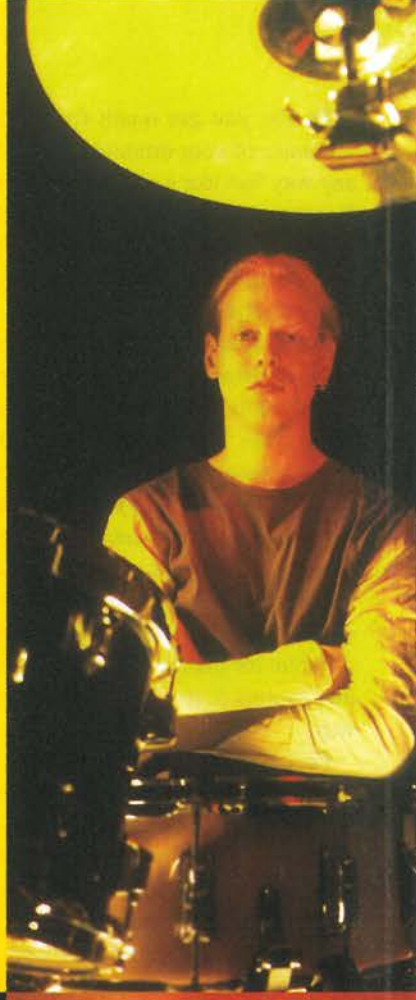
As a self-employed performer, taxes will not be taken out of the payments made to you by the various organizations for which you work. You will be responsible for estimating your own taxes on a quarterly basis: April 15, June 15, September 15, and January 15.

According to current tax rules and your individual situation, you may have to pay "self-employment tax," but there may be more deductions for

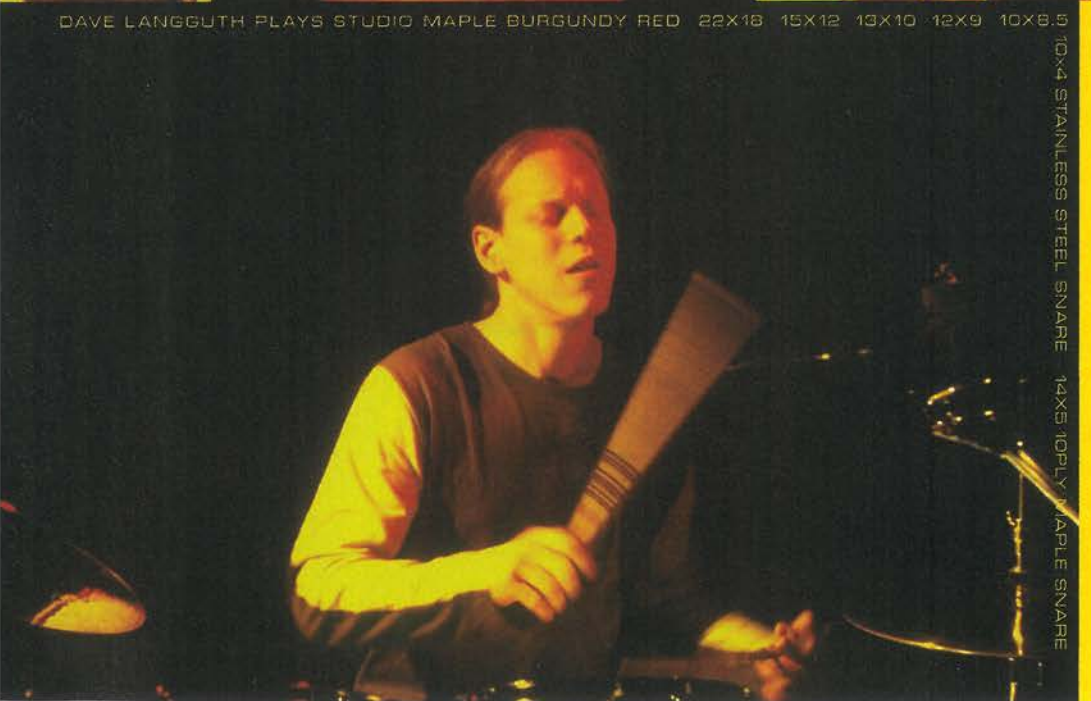
ARE YOU XPERIENCED?
INTRODUCING THE
DTXTREME IIs
When you reach the level of Akira Jimbo and Tony Verderosa, two seminal artists in the world of electronic exploration, you can choose any gear you want. But Akira and Tony have always chosen Yamaha. If you're serious about electronics, you should too.
For over forty years, Yamaha drums have received accolades from critics the world over, and, most important, from players in all musical genres. So when Yamaha constructs an electronic drum set, the company embraces technology from its digital musical instrument divisions and combines it with know how from its esteemed acoustic drum makers. Unbelievably, Yamaha is the only drum company that makes electronic drums! This means that Yamaha designs electronic drums expressly for drummers.
And if that weren't enough, after designing an electronic kit, Yamaha calls upon its roster of top drum artists to help shape, tweak, and fine tune it. The result is a kit with a brain incorporating sheer electronic wizardry and a soul that embodies living and breathing artist input worldwide.
Just ask Akira and Tony!
For more information, visit
DTXPERIENCE.COM
TONY VERDEROSA
AKIRA JIMBO
YAMAHA
DRUMS
100% HANDCRAFTED
©2004 Yamaha Corporation of America.
Yamaha is a registered trademark of Yamaha Corporation of America.
All Rights Reserved.

# DAVE LANGGUTH

NELLY FURTADO



DAVE LANGGUTH PLAYS STUDIO MAPLE BURGUNDY RED 22X18 15X12 13X10 12X9 10X8.5



10x4 STAINLESS STEEL SNARE 14X5.10PLY MAPLE SNARE

CHALLENGE
THE TAYE COMMITMENT
YOUR SENSES
GREAT SOUNDING DRUMS
LISTEN
REALISTIC PRICES
FEEL
*Ray Ayotte*

TAYE DRUMS

StudioMaple • TourPro • GoKit
ProX • RockPro • Spotlight

Chino California • Vancouver Canada
1.909.628.9589 • www.tayedrums.com

# Taxes And Insurance

which you are entitled. Therefore, it is especially necessary to hang on to all of your business expense receipts.

If you are paid cash for your work, keep track of your earnings and all related expenses. At the end of the year, the organizations that you worked for will send you tax form 1099, which indicates your total income. Again, it is highly recommended that you hire an experienced entertainment accountant for assistance.

### Insurance And The Self-Employed

As a self-employed performer, you will be responsible for providing your own disability insurance and health coverage. Disability insurance is rather expensive, but health/dental benefits can be easily obtained by joining your local musician's union. It is also recommended that you obtain insurance for theft and damage to your musical instruments.

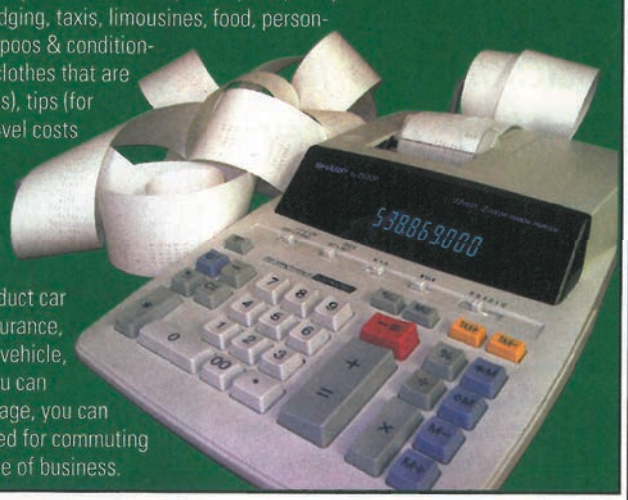
For further information, refer to the local yellow pages and contact your State Disability Office or Musician's Union. For more info, contact the IRS at (800) 829-1040.

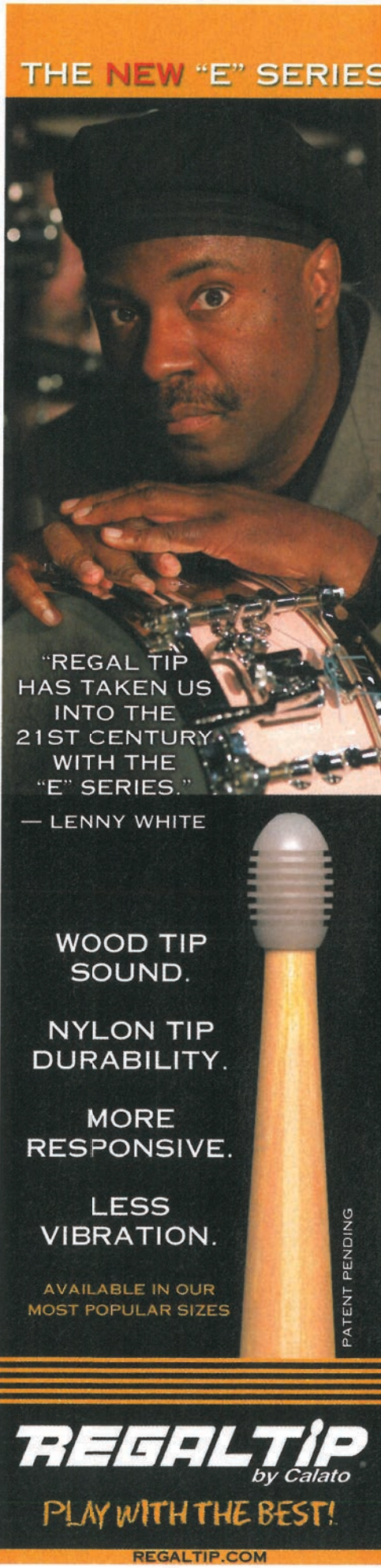
*Bobby Borg is the author of* The Musician's Handbook: A Practical Guide To Understanding The Music Business, *published by Billboard Books. Bobby can be reached at http://bobbyborg.com or mailto:bborg@earthlink.net.*

## Take Those Deductions!

**Many musicians are surprised when they're told of the various expenses that they can legally deduct at tax time. Here are some examples of miscellaneous itemized deductions you might be able to claim as a contract employee (Schedule A deductions), as well as trade/business deductions you can claim as an independent contractor (Schedule C deductions).**

- Union dues
- Mail and fax expenses: résumés, promotional kits, etc.
- Dry cleaning costs for stage clothes.
- Conventions: music conferences such as the NAMM convention.
- Business gifts, such as greeting cards.
- Attorney fees.
- Tax preparation costs.
- Educational expenses like music lessons and seminars.
- Telephone calls for business: If these originate from your residence, it's a good idea to have a second line. Otherwise, you must be able to determine what percentage of calls made from a single residence phone were business-related, and which calls were personal.
- Entertainment and meal expenses for business, such as show tickets.
- Related work tools, such as recording gear, drumsticks, repairs, maintenance, and insurance may be deductible. The cost of CDs and DVDs may also be considered a deductible expense, as long as they're purchased in connection to your work, rather than for your leisure enjoyment.
- Depreciation of work tools: You can deduct a portion of your equipment's cost over several years, as it depreciates in value
- Subscriptions to magazines like *Modern Drummer*.
- Home office expenses intended exclusively for business, such as home studios and rehearsal rooms. Deductions may include a portion of your rent, utilities, cable (MTV, VH1).
- Travel expenses: airline tickets, lodging, taxis, limousines, food, personal grooming related to work (shampoos & conditioners, etc.), uniform clothing (stage clothes that are not used in everyday circumstances), tips (for meals, baggage handlers, etc.), travel costs for an associate (if for a bona fide business reason), passport photo and application fees.
- Car expenses or standard mileage on vehicle. There are two ways to deduct auto expenses: You can deduct car expenses such as leasing fees, insurance, gas, tolls, parking, depreciation of vehicle, and fees for hauling a trailer, or you can deduct mileage. If you deduct mileage, you can do so only when your vehicle is used for commuting to a temporary but not regular place of business.



# Finding The Time

## A Creative Approach To Practicing

*by Jim Caselli*

**If you're like me—on the back side of forty, married with children, holding a full-time job, and playing four or five gigs and an occasional rehearsal in a good month—you've probably discovered that finding quality time to practice can be a challenge. Setting a practice schedule is a great idea. Sticking to it is another matter.**

As our lives get busier, time becomes a more precious commodity. But I've found a way to make the greatest possible use of that commodity, by combining my practice schedule with another daily routine: staying in shape.

### The Idea

A few New Year's Eve resolutions ago, my wife and I decided to join a health club. We soon found that getting to the club before or after work was not an easy task. We also realized that the money we were spending on monthly club dues could easily be put towards a treadmill that would fit into our garage (and be accessible at any hour). So we quit the health club and purchased the treadmill.

I decided that my goal would be thirty-five minutes on the treadmill per day, first thing in the morning, Monday through Friday. At a speed of 3½ miles per hour, thirty-five minutes would produce a two-mile walk.

*Setting a practice schedule is a great idea. Sticking to it is another matter.*

The first day on the new treadmill was an eye-opener. About five minutes into my walking routine, I noticed my practice drumkit sitting next to me—idle. I also noticed that while my legs were busy walking, my hands and arms were basically doing nothing. It seemed logical to me that if I was going to spend thirty-five minutes on a treadmill five days a week, I should utilize that same time to practice my drumming. All I had to do was figure out a way to install a practice pad in a playable position.

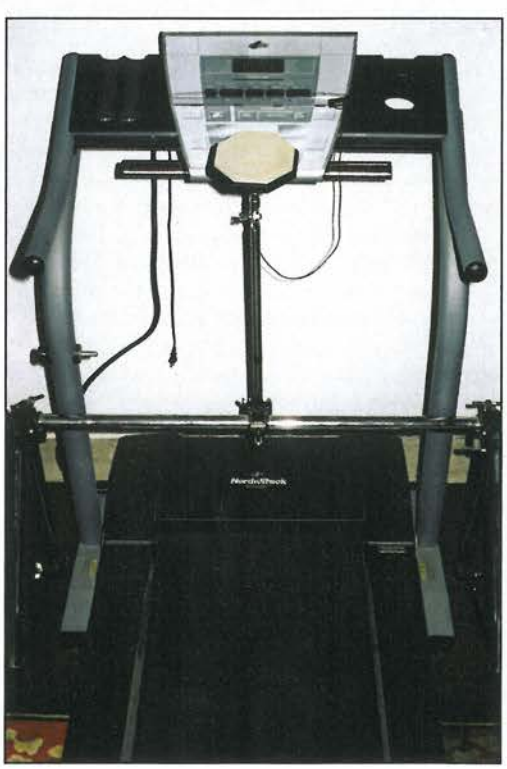
### The Implementation

My first attempt at positioning a practice pad was a bust. I mounted the pad on an old Ludwig boom cymbal stand. But the boom arm had to be extended so far that the weight of the pad made the stand unstable. In addition, the location of the pad just didn't "feel" right.

I then pulled out some old components of a Gibraltar rack I used to use. I assembled a mini-rack, with legs on each side of the treadmill and a bar across the walking surface. I attached the upper portion of a cymbal stand (holding the practice pad) to the middle of the bar, and—drum roll, please—I had it! I could raise or lower the pad to achieve a position where it felt great to play. And the rack/stand assembly held it as solid as a rock.

### The Routine

I started my practice routine by doing simple single strokes, double strokes, paradiddles, triplets, and different sticking combinations. Using my feet as my "metronome" (my normal walking stride at 3½ miles per hour is approxi-



mately 100 bpm), I was able to lock my hands and feet in to a greater degree than I have ever experienced. But it took some time and concentration. When moving from quarter notes to 8ths and 16ths using various sticking patterns, I noticed that my hands would get slightly ahead of where my feet would land (beat-wise). Locking my hands and feet in to each other became part of my daily practice routine, and it has definitely improved my overall time approach on the drumset.

I've also worked on relaxing my hands while playing as softly or as hard as possible, and I've experimented with different grips. While continuing to practice basic sticking patterns, I've incorporated Jim Chapin's *Advanced Techniques For The Modern Drummer* and the first three pages of Stone's *Stick Control*.

A word to the wise: I did discover that it was important not to devote *all* of my concentration to my drum practicing. I had to dedicate a certain amount to the simple act of staying on the treadmill. After all, it doesn't take much of a distraction to find your feet going out from under you.

## The Payoff

Though I still sit down at the practice kit as often as I can, my thirty-five-minute pad & treadmill routine has paid off in many ways over the past few years. First, I have the mental confidence of knowing that my hands are in shape when I sit down to play a gig—even if it's been a couple of weeks since the last one. Second, I've obtained a greater understanding of how my hands and feet need to work with one another while playing on or off the beat. Third, I've developed a greater capacity for playing softly with control and feel. Fourth, I've discovered the slight changes that I make in my grip when playing certain patterns, tempos, or volumes—and have been able to work on the nuances of each grip. Fifth, walking two miles a day has strengthened my legs, which has also had a positive effect on my playing.

Above all, I'm having a lot of fun. Developing an effective routine and sticking to a reasonable schedule (even though I miss a day here and there) has generated many positive results in my drumming and my life. As a result, I am a happier—if still extremely busy—middle-aged drummer.


*FREE CD Reveals...*

**"Amazing 'Short-Cut' Speed Secrets That Turned a Poor, Frustrated, and *Uncoordinated* Drummer Into a Monster Player That Gigging Bands Compete To Hire and Crowds Scream For**

Struggling with my bass drum playing really sucks – I should know... For years I had horrible feet and my dream was to generate **machine gun** like speed & precision with my feet like Virgil Donati, but...

**I Was Slow As A Snail AND Uncoordinated**

After 9 years of playing I really didn't know if it was me or just my kick-pedals BUT as luck would have it, I saw an ad in *Modern Drummer* that was giving away a FREE 45-minute CD that would supposedly reveal the **pro's inside secrets** to playing your feet EXACTLY like your hands at any speed or time signature you desire. At first I thought it was a scam, but I was desperate. So I called, and a few days later the tape was in my mailbox.

**I Was Blown Away When I Discovered...**

- **7 "easy to learn" yet vicious exercises that can double your speed, coordination and endurance in days...**
- A "legitimate," simple and easy way to dominate your bass drum playing WITHOUT blowing money on some ultra expensive pedal or gizmo. *I'm flying on my Gibraltar Intruder pedals.*
- **Do you want your pedals to SMOKE? Then check out these 3 "key" adjustments to your pedal that are crucial, but ignored by nearly every drummer.**
- A 3-week beginner from Boston set the world's fastest feet record by using just one secret talked about on this free CD.
- **The real inside secrets to *mind-numbing* speed & coordination that pros keep hidden from you... AND more.**

Finally, you can quickly become the kind of mega-skilled drummer that gigging bands compete to hire and crowds scream for... **How do I know?** I'm now tasting the sweet life by making crazy amounts of money playing out 3-4 nights a week, AND I was just featured at the recent Ballistic Drumming® Festival in Pasadena CA.

**FREE 45-Minute CD Can Change Your Double Bass Playing Forever!**

Call for this FREE audio CD while it's fresh in your mind. It's normally $10, but free for a very limited time to the first 300 *Modern Drummer* readers who call and listen to this **Free Recorded Message 24hours/7days.** So call the Free Recorded message at **1-626-683-1709** and ask for **CD package SE9.**

© 2003 Power Music



HANDCRAFTED IN AMERICA

PRO 1

PRO II

CURDURA

DELUXE

NEW!

BEATOBAGS.COM

# Heroes Then And Now

## Drawing Inspiration From The Greats

*by Billy Ward*

### 1962

**I first saw Louie Bellson when I was a nine-year-old in downtown Cincinnati. He was appearing in a Rogers-sponsored drum clinic along with Roy Burns. This was my first drum clinic, and Louie left an indelible mark on me.**

First of all, what young child wouldn't be impressed by one of the biggest drumsets of the day! (Roy, who I later realized was an amazing musician, played on a normal-sized kit, so I wasn't too impressed. Such is youth, I guess.) Louie developed the double bass kit, and in a way, thus became a sort of "Terry Bozzio" of his day. He expanded the drum setup as we knew it.

Louie was my hero, playing those two bass drums so easily. As an adult, I forget a child's wonder of seeing a big kit and watching someone navigate through all those drums. As a youngster, I only recognized speed as the measuring stick of mastery, and Louie was definitely a master of speed—and more. But to me, at nine years old, groove and time weren't on my sonic horizon line.

*Receiving acclaim as an artist goes down my gullet like nectar from the gods. But how can I maintain more curiosity than ego?*

From what I surmised from eavesdropping on adult conversations, Louie's interracial marriage to singer Pearl Bailey was quite unusual (to put it lightly) in the early '60s. Yet perhaps because he was so obviously a kind and considerate person, it seemed as if all the adults never even mentioned that marriage. Louie was bigger than life, that's for sure.

I left that clinic wanting a double bass drumset—a Rogers double bass kit just like Louie's. So *that's* why drum companies have artists on their roster! Well, it sure worked its juju on me. Eventually, when I was fifteen, and after working many gigs, I purchased my Rogers double bass kit.

### 1991

When I was touring with Chris Whitley in 1991, we played a blues festival in Vittel, France. Fortunately we had a few days off while we were there and got to hear some other bands. It was a pretty loosely booked "blues festival." Besides Chris, they had John McLaughlin's trio with Trilok Gurtu on "drums." Well, those aren't *drums*, are they? They look like flat Roto-Toms and sound like loud tablas. And how can he do all that and hardly even use his right foot?

Listening to Trilok and John that night was like a repeating roller-coaster ride, where I inevitably fell off and out of the roller-coaster car (from the complexity of the rhythms), but then couldn't wait to climb back into the ride again. Sometime before that I had bought and loved *Kathak*, Trilok's first album, and I had some experience in the early '70s listening to Indian music through the Nonesuch record label. But in person, this stuff was *unreal*. This guy was gliding around the universe of time with a capital RHYTHM. Trilok was totally messing with us. Heck, he was messing with the other musicians on stage! How do they keep from getting lost? At times I thought they *were* lost.

### Heroes Indeed

Seeing Louie Bellson and Trilok Gurtu on these two occasions was probably much like how my parents felt when they saw a television set turned on for the first time. Fast-forward to 2004. Zildjian invited me to attend a gathering at The Collective in New York City where Louie Bellson, celebrating his eightieth birthday, was giving an "invitation only" clinic. This was the second time I got to see Louie.

Well, guess what? The drumset looked small. In fact, *Louie* looked small. But his heart and his playing were just as beautiful as I remembered them. He had zeal and thoughtfulness. He emphasized musicality and groove, and he spoke about the teamwork of a rhythm section. He spoke most highly of Papa Jo Jones ("He was in another universe from all of us"), and demonstrated some of Papa Jo's brushwork.

Once again, as I met Louie and mentioned how wonderful he was to me as a nine-year-old, I realized that this guy has unbounding humility and compassion. It must have been hard for him in the '50s and '60s with an interracial marriage, not to mention his

being a pro drummer. It's probably *still* hard, at least being an eighty-year-young drummer. But Louie has something that we all could use more of. I suggest we think of this and try to rub a bit of it into ourselves and into our music.

A week and a half later, I was invited again by Zildjian to attend a Trilok Gurtu clinic at the Manhattan School of Music. What I encountered was a man who lives his music and his life very seriously. Trilok enjoys humor to the nth degree, but he takes his art, his *drumming art*, very seriously. Responsibility. Intellect. Mr. Gurtu is a walking and playing musicologist for possibly the entire South Indian civilization.

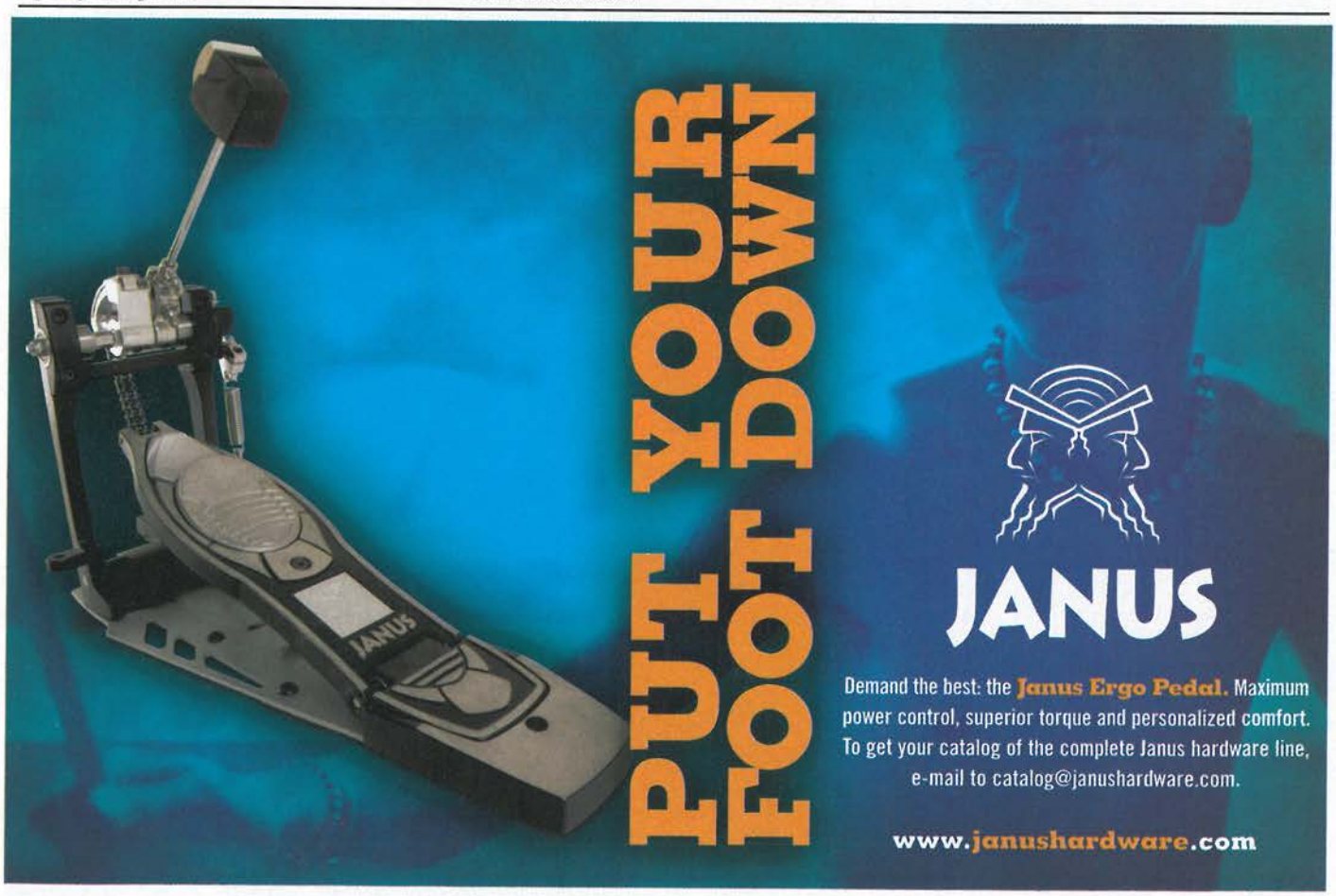
During the clinic, Trilok confided that he no longer likes playing with jazz musicians because they don't want to learn more, preferring to stick with whatever gets the crowd to applaud. And my guess is, they perhaps resent not being able to keep up with Trilok's South Indian rhythmic concepts. He said, "The keyboard player comes in with a new tune and it's got all kinds of strange, extended chords, and nobody complains. But when I come in with something that isn't in 4/4, they openly complain!"

How can each of us stay open to the huge size of this musical world when our egos and maybe even our genetic internal natures want us to rule the universe? This might be the biggest battle for someone in the arts. Receiving acclaim as an artist goes down my gullet like nectar from the gods. But how can I maintain the strength to fuel my art with a continuing inquisitiveness? How can I maintain more curiosity than ego?

I've written before about attributes in life and how they reflect in our music. Louie's include selflessness and compassion. Trilok's include intellect, thoughtfulness, and responsibility. I want to learn and internalize more of what I've learned from these two heroes.

Studying and learning from our heroes strengthens us. But not all heroes are famous people. Are you the person who works your job all day and, after work, goes into a room to practice? You're a hero too. Persistence. *That's* a good attribute.

*Billy Ward has worked with Carly Simon, Robbie Robertson, Ace Frehley, John Patitucci, and Joan Osborne. His book,* Inside Out: Exploring The Mental Aspects Of Drumming, *was recently released by Modern Drummer Publications. He's also just produced his own DVD,* Big Time. *Billy can be reached at his Web site, www.billyward.com.*

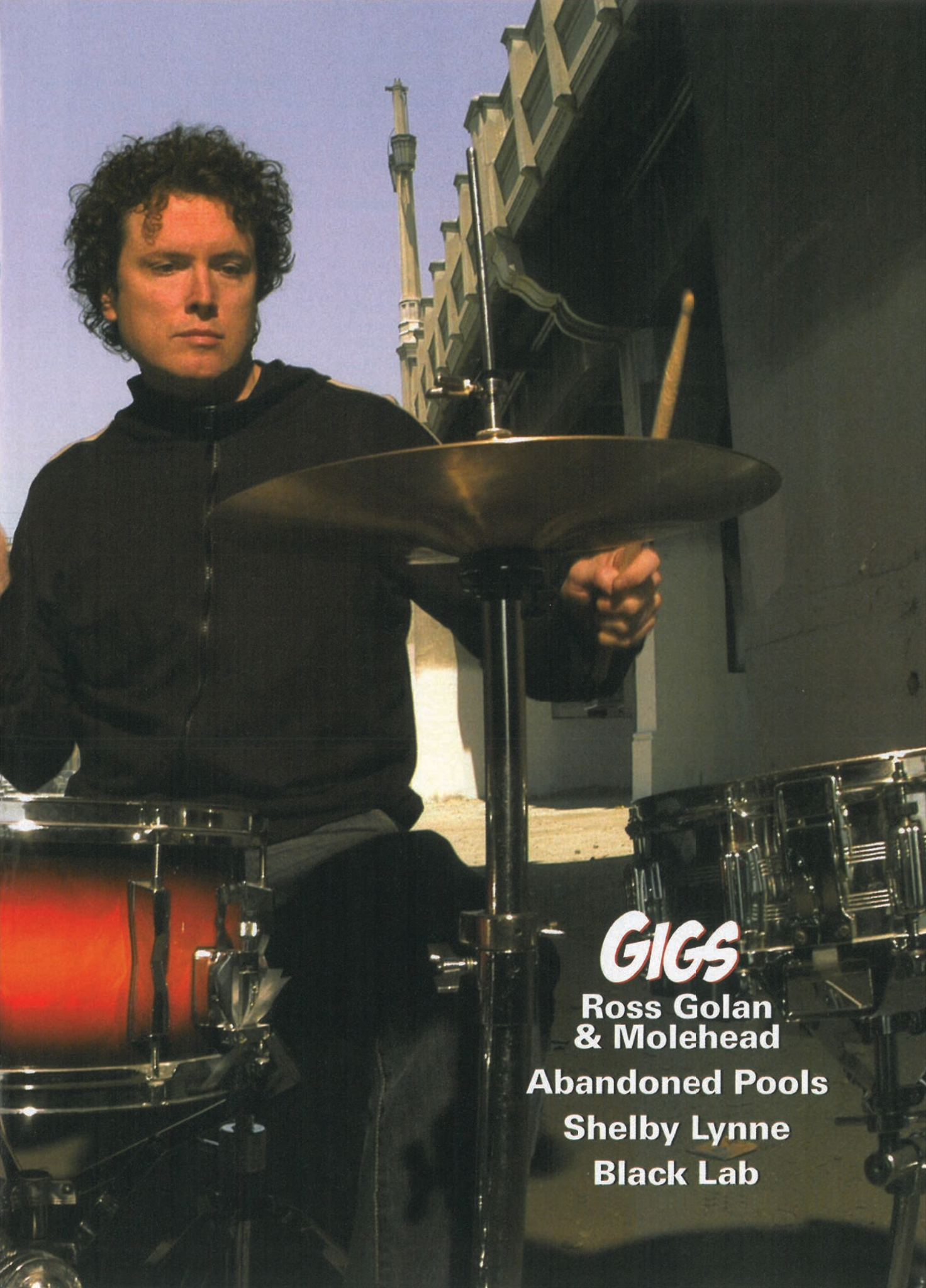



# BRYAN HEAD

## ADVENTURES IN STYLES

Story by Gail Worley | Photos by Alex Solca

Drummer Bryan Head's idea of a perfect day includes a morning recording session with a jazz artist, an afternoon rehearsal with an R&B group, and a punk rock club gig that night. "That's about nine hours of playing," says Bryan. "*Perfect.*"


GIGS
Ross Golan
& Molehead
Abandoned Pools
Shelby Lynne
Black Lab

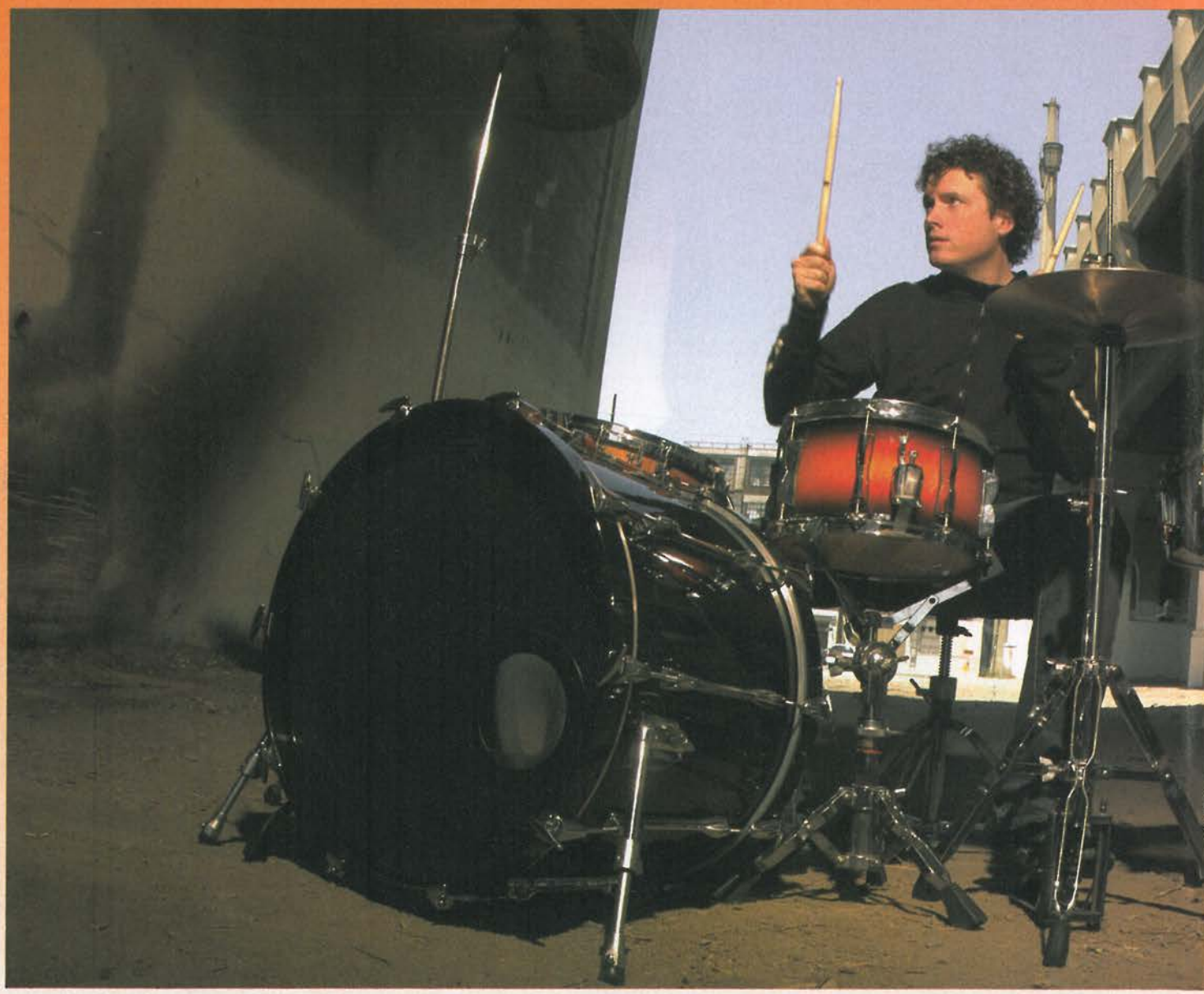
While the drummer's forte is playing many different styles of music, he's not just a studio cat or hired gun; he's also a full-time member of several bands, each specializing in different musical genres. As one third of the humorously socio-political hip-hop/punk band Ross Golan & Molehead, Bryan is currently focused on promoting the band's buzz-generating debut, *Reagan Baby*.

A world away musically from Bryan's other steady gig with the critically acclaimed Abandoned Pools, Ross Golan & Molehead finds Head handling grooves that sit between classic hip-hop, reggae, and alternative rock, laying down odd beats and playing no fills. "We made the record in four days, straight to tape, no Pro Tools, no click, and using the first or second take," Bryan explains. "Though there were some mistakes, no one would let me do anything over because the vibe was so good. When you have to play the drum tracks from top to bottom *correctly*, you get a very live and exciting feel."

Bryan turned pro shortly after graduating high school. Within a couple of years, he grew restless with teaching and gigging, so he packed up and moved to Tokyo as part of a hard-bop band called Big. "What started out with us playing on the streets became a very intense pressure cooker in the study of jazz music," he remembers. Japanese TV began filming the group's street and subway performances, which led to a record deal on Sony Japan. Bryan worked in Tokyo for three years before realizing the real cutting-edge stuff was back home.

Head returned to the States and moved to San Francisco, where he played in jazz and hip-hop groups before landing his first "real rock gig' with Black Lab (on Geffen Records). After Black Lab called it quits, Head relocated to Los Angeles, where he scored a high-profile tour of Europe and North America with Shelby Lynne in support of her Grammy-winning album *I Am Shelby Lynne*. "The music had country roots, but the *live* group was like an old-school soul band," Bryan offers. "I could be loose and groove-y, because it was so soulful, and I learned how to play at a whisper and just blow the audience away."

Bryan joined the eclectic modern rock band Abandoned Pools just after the release of their 2001 debut, *Humanistic*.



"Our music draws from styles including classical, hip-hop, and punk rock," he explains. "But I have a background in all those styles, so I'm able to pull it off."

Having toured with Garbage and Lenny Kravitz, Abandoned Pools suffered a blow when its label, Extasy Records, closed down. "We've recorded about twenty demos and have been shopping for a new deal," Bryan says. "We also just finished a tour with A Perfect Circle with no label support, no crew, and no money. We drove the van and tour-managed ourselves. It was great!"

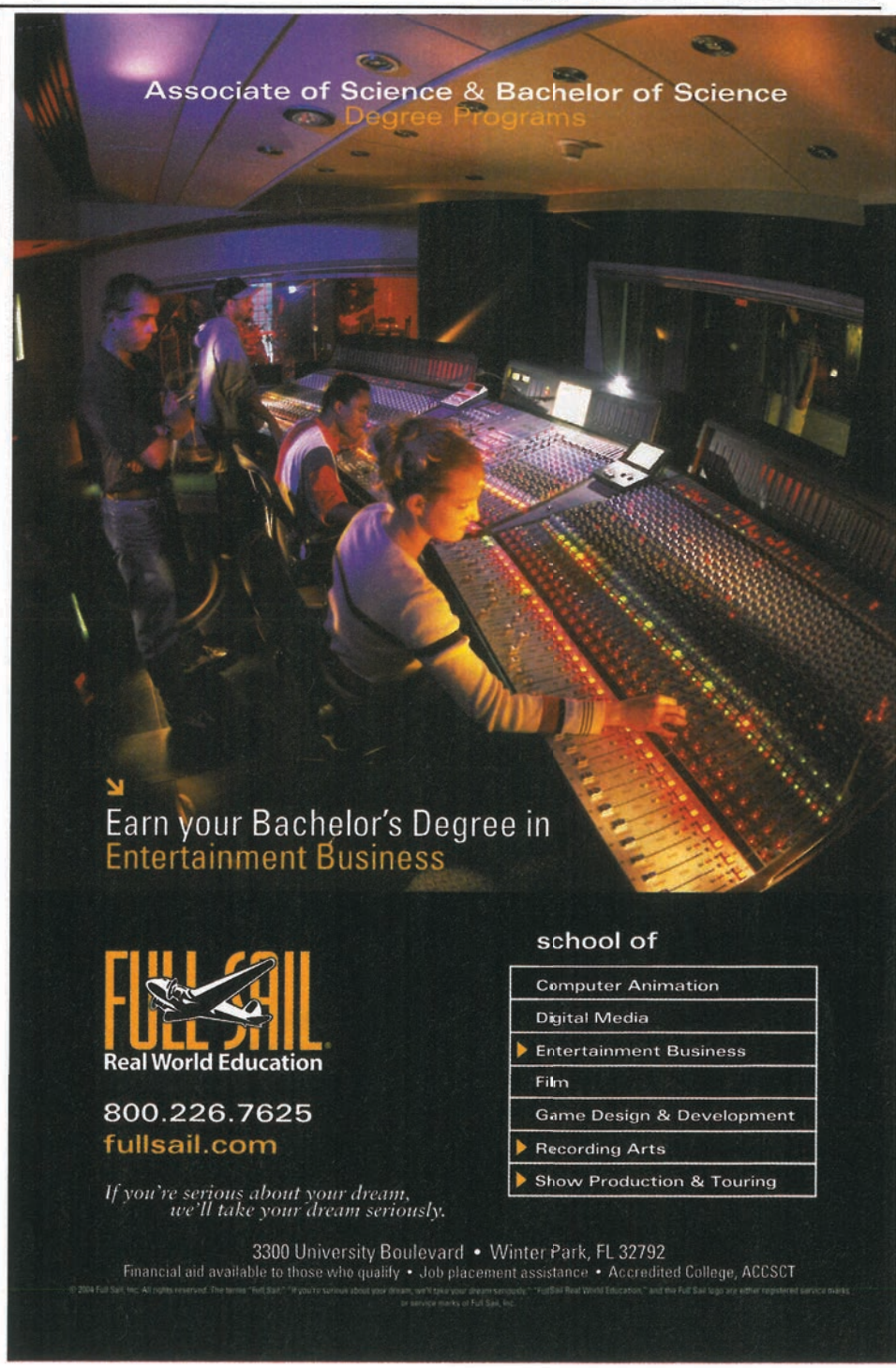
Bryan recently put down his sticks long enough to give *Modern Drummer* a peek into his impressive career as one of the busiest and most flexible up-and-coming drummers in Los Angeles.

**MD:** You've studied with legendary drum teacher Freddie Gruber, who's considered somewhat unorthodox. What did you like about his methods?

**Bryan:** I studied with Freddie for two years. He's primarily a technique guy. You can play whatever style of music you want, but he comes up with an individual system of playing for each student. He'll take one look at you and figure out what physical approach you need to have for the drumkit to achieve your objective. He starts from the bottom and builds it *very* slowly so you develop a solid foundation.

In my case, my posture—down to the way I held the sticks—was really stiff. Freddie loosened up my hands and got my arms more fluid, so I can continue to play drums for the rest of my life without hurting myself. In the first few weeks of studying with him, I didn't even touch a drum. It was all holding the sticks and moving the pedals without actually playing.

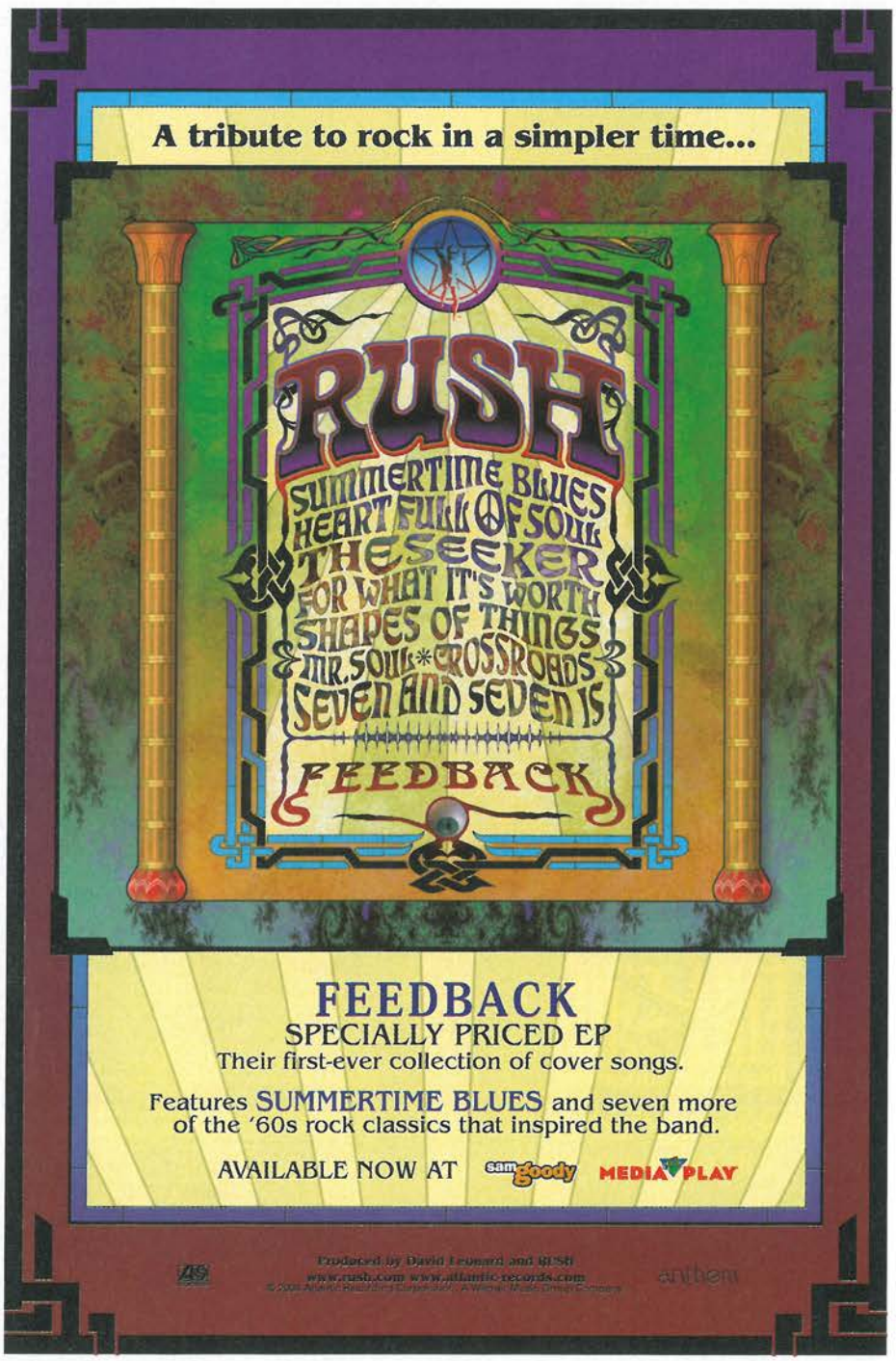
Studying with Freddie was invaluable.

Now I can play at a really low volume and get a big sound *or* I can play at a high volume with an economy of movement. He's a nut, though. At my first lesson, he sent me to the store to get him a pack of cigarettes and some Fig Newtons. [laughs] He just goes all day. I would drive out to his place for an 8:00 P.M. lesson, but he wouldn't get to me until midnight, because he was so behind. Guys like Johnny "Vatos" Hernandez of Oingo Boingo or Ian Wallace of King Crimson fame would be hanging out with me, waiting for lessons.

**MD:** You're an extremely versatile player. Did you follow any specific practice routine to become so versatile?

**Bryan:** Eighty percent of learning is listening. I pick up so much from just listening to records and then playing what I hear live. I don't transcribe it directly, I just listen to something I'm really into and then try to get that vibe and feel. I've always avoided copying any particular drummer too much, though, because then you end up sounding like him.




I really love all kinds of music, so whatever style I'm playing I focus on by studying and listening. When I lived in Japan, I immersed myself in Thelonious Monk and Chet Baker, and that's when I learned how to really play bebop. In high school I learned to play big band. When I was in San Francisco, I got my funk and groove stuff together. With Black Lab I learned how to hit hard. Each gig is an amazing opportunity to learn.

**MD:** Does your versatility necessitate constantly changing the configuration of your kit? Can you play swing, jazz, or bop on a rock setup?

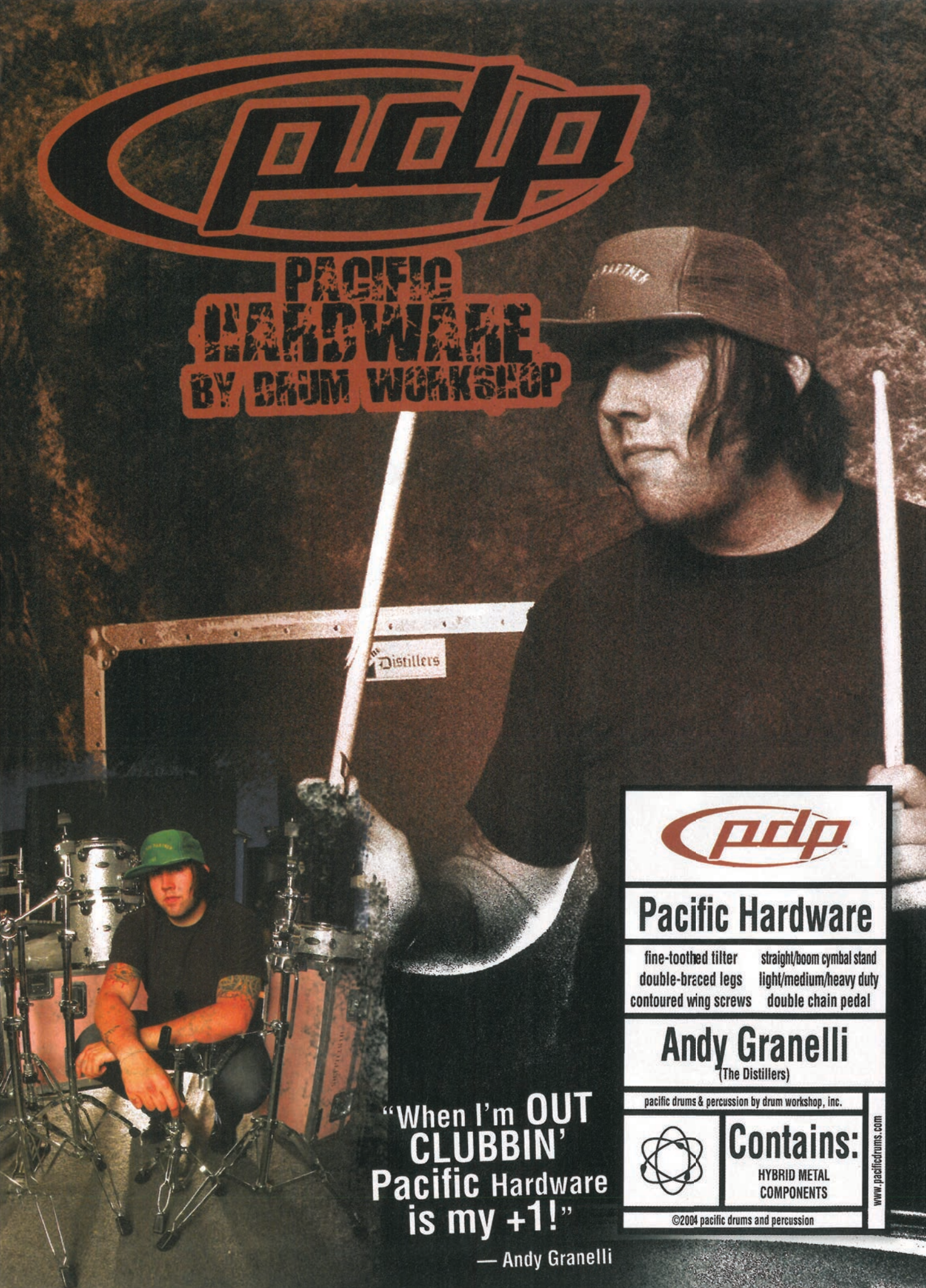
**Bryan:** No, everything changes. The kit, the sticks, the height of my throne, and my pedals change. That change helps me get into a different headspace. I have *a lot* of gear to accommodate all of these different styles I play. [laughs]

I play D'Amico drums, which have a vintage warmth to them that many newer drums don't have, and I have a lot of vintage gear as well. The sound of the drums really does influence how I play, so I'm very particular about the sound I get. I tune like crazy, and it drives everybody I work with nuts. But I can't play rock on a bebop kit. It just doesn't sound or feel right.

**MD:** You often play three gigs in one day, with each being a different style of music. How do you prepare for that?

**Bryan:** That's a good question. While I'm driving to the first gig, I'll listen to the artist's music, if I have it, and to music of that style. I'll have the drums that apply to that style with me, even if that means I have to put two different kits in my truck. After the first session or gig, I'll get in the car, put on the music that applies to the next session, and get into *that* headspace. That's really the trick, because it can be hard to separate when you're doing two, three, or four gigs a day, though it gets easier the more I do it.

You need to have the right instrument and be thinking and feeling the music that you're going in to play. Playing different styles involves more than learning a different language; it's almost like living in a different culture. For example, from bebop to punk rock, the concept and theory is completely different.


pdp
PACIFIC
HARDWARE
BY DRUM WORKSHOP
Distillers
"When I'm OUT CLUBBIN' Pacific Hardware is my +1!"
— Andy Granelli
pdp
Pacific Hardware
fine-toothed tilter
double-braced legs
contoured wing screws
straight/boom cymbal stand
light/medium/heavy duty
double chain pedal
Andy Granelli
(The Distillers)
pacific drums & percussion by drum workshop, inc.
Contains:
HYBRID METAL COMPONENTS
www.pacificdrums.com
©2004 pacific drums and percussion

## Bryan Head

**MD:** You've said that the music of Abandoned Pools is very involved and requires you to really stretch. Can you expand on that?

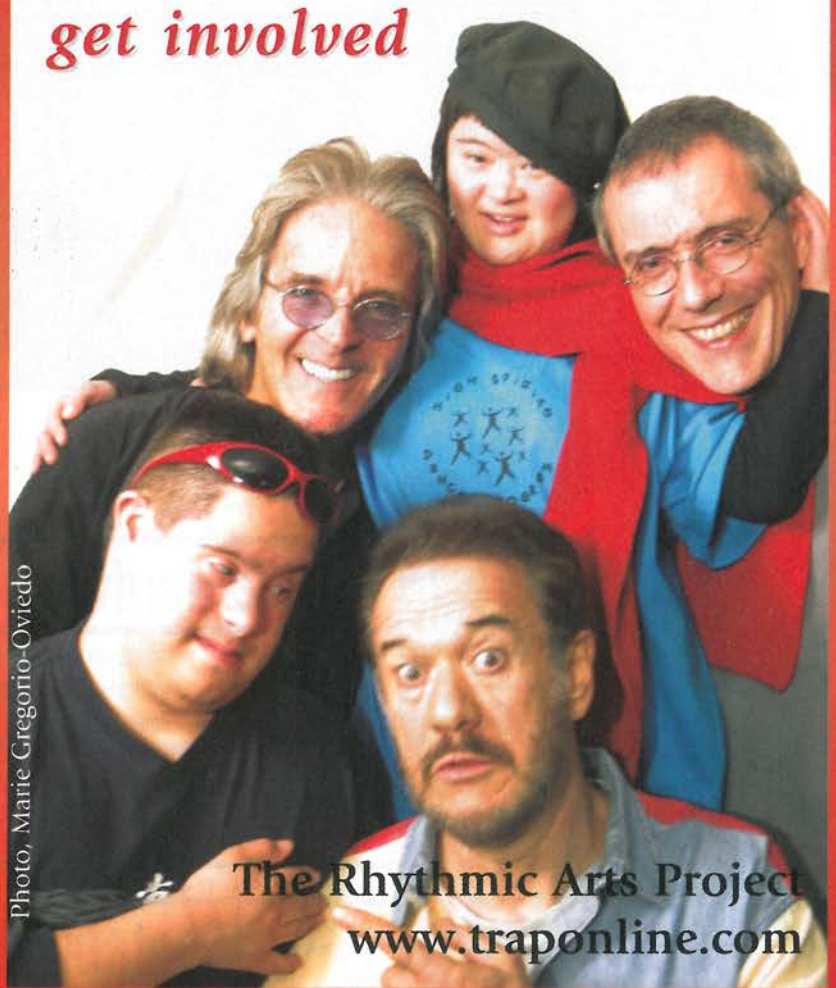
**Bryan:** Whether I'm playing jazz, R&B, or whatever, I just like to lay down a groove and make the song feel right. In Abandoned Pools, the music is much more complex and the songwriter, Tommy, likes a lot of drumming. One of the reasons Josh Freese sounds so great on *Humanistic* is because Tommy just set him loose and said, "Go!" Usually people say, "Don't play so many fills," but that works with the music because it's complex both rhythmically and harmonically. We're playing with loops, and sometimes *I'm* sounding like a loop. Then I turn around and lay down this really big, insane rock beat. That's a change for me, but it suits the music.

**MD:** How did you get into the Ross Golan project?

**Bryan:** When Abandoned Pools stopped touring, I focused on doing sessions with different kinds of artists around town. At one recording session, I met this producer who Ross was writing for, and he asked me to come check out his original stuff. When we got together, I couldn't believe what he was coming up with. We decided to collaborate, and then Billy Mohler joined us on bass.

It's a very quirky, hip-hop/punk rock band with a message that seems to be really resonating with people right now, given the current administration. I've never liked politics in my music. I always felt music was the time to get away from all that. But with the state of the world right now, it feels really good to be part of a band that's *saying* something. We play thirty-minute sets and people are really responding.


Drums & Therapy
working hand in hand
Do something extraordinary . . .
get involved




Eddie Tuduri, Lynn Higa, Vinnie Colaiuta,
Dion Cornejo, Airto Moriera


**"PLAYING DIFFERENT STYLES INVOLVES MORE THAN LEARNING A DIFFERENT LANGUAGE; IT'S ALMOST LIKE LIVING IN A DIFFERENT CULTURE."**

**MD:** You have an unusual setup for Ross Golan: three snares, kick, hi-hat, and one cymbal, with no toms. Why did you decide to go in that direction?

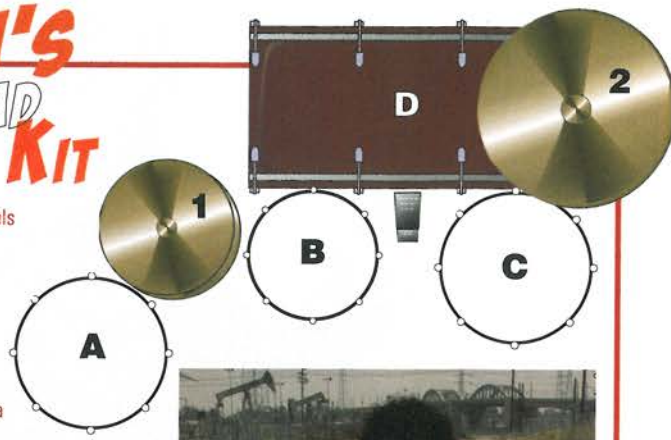
**Bryan:** It was a combination of the music dictating the setup and vice versa. Billy and I have been playing together for a couple of years, and we've done different sessions together. We were

known as Molehead even before we met Ross. On this record, we didn't want to come off as session cats. We wanted it to be very simple and quirky. It's hip-hop based, so I always use more than one snare anyway, and I decided to put three up there. Of course, the record is very satirical and somewhat comedic. I use a huge 14x28 kick drum, three snare drums, and one cymbal. I position my one cymbal extremely high in the air so I don't hit it too often. The setup is restricting, so I *can't* play a lot of fills. [laughs]

In hip-hop music particularly, fills often take away from the groove energy. I have to just lay it down, yet I can change up the sound by switching snare drums because of how they're tuned. The one in the middle is tuned really high and tight, the one to my left rings like a bell, and the one I have to my right is tuned really low and has this amazing low-end. When I suddenly switch to a different snare, it sounds like I just dropped in a different beat or sample.

**MD:** Do you have any advice for young

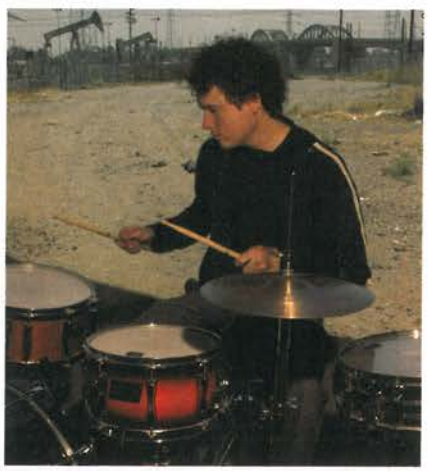
## Bryan's Molehead Kit

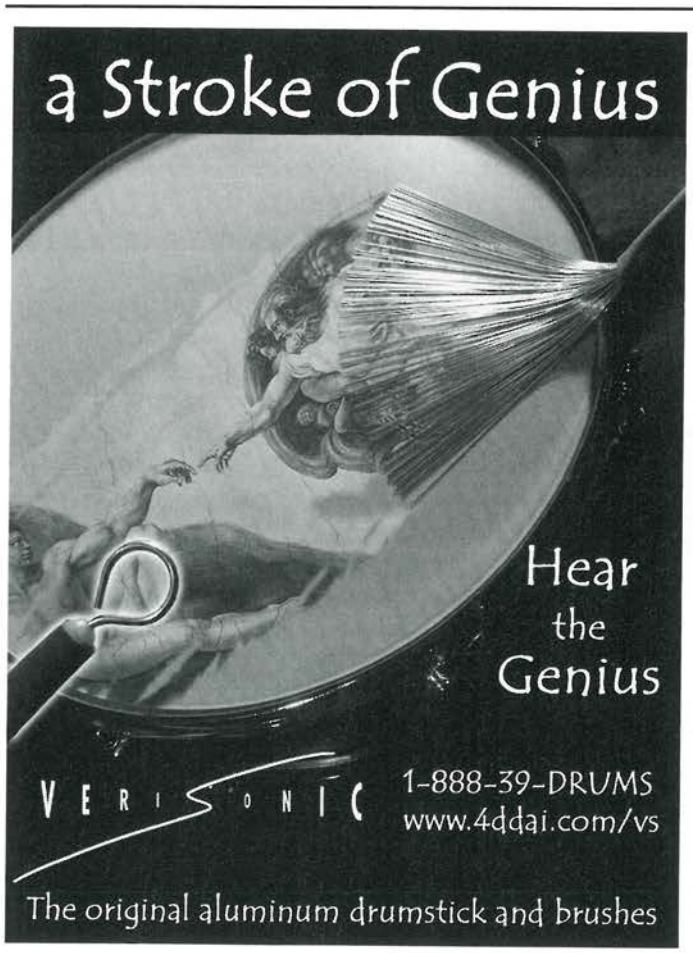


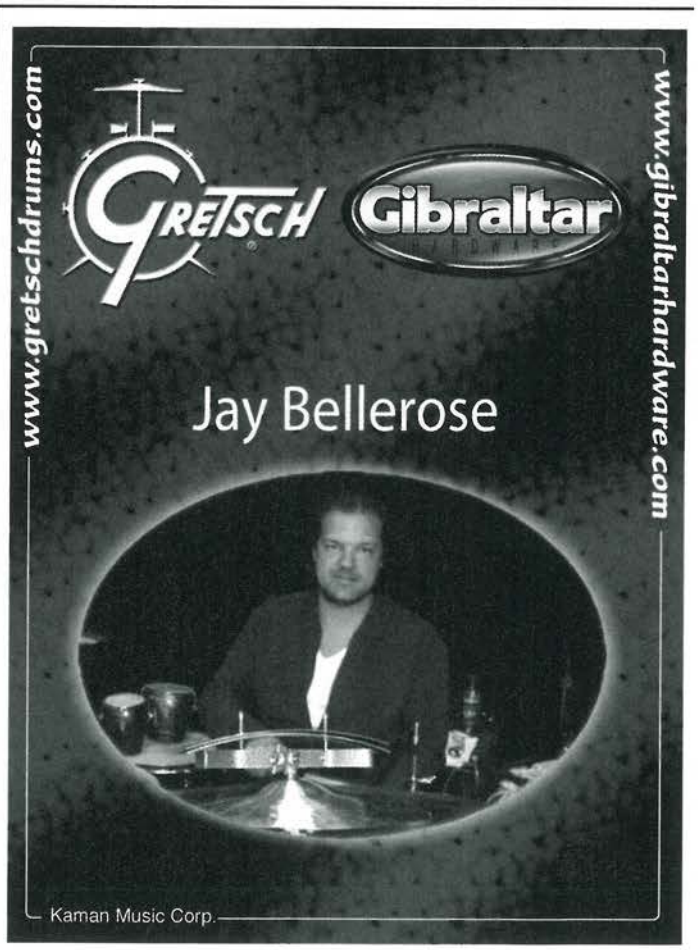

**Drums:** various brands and models
**A.** 5½x14 steel snare
**B.** 7x12 maple snare
**C.** 6½x14 birch snare
**D.** 14x28 bass drum

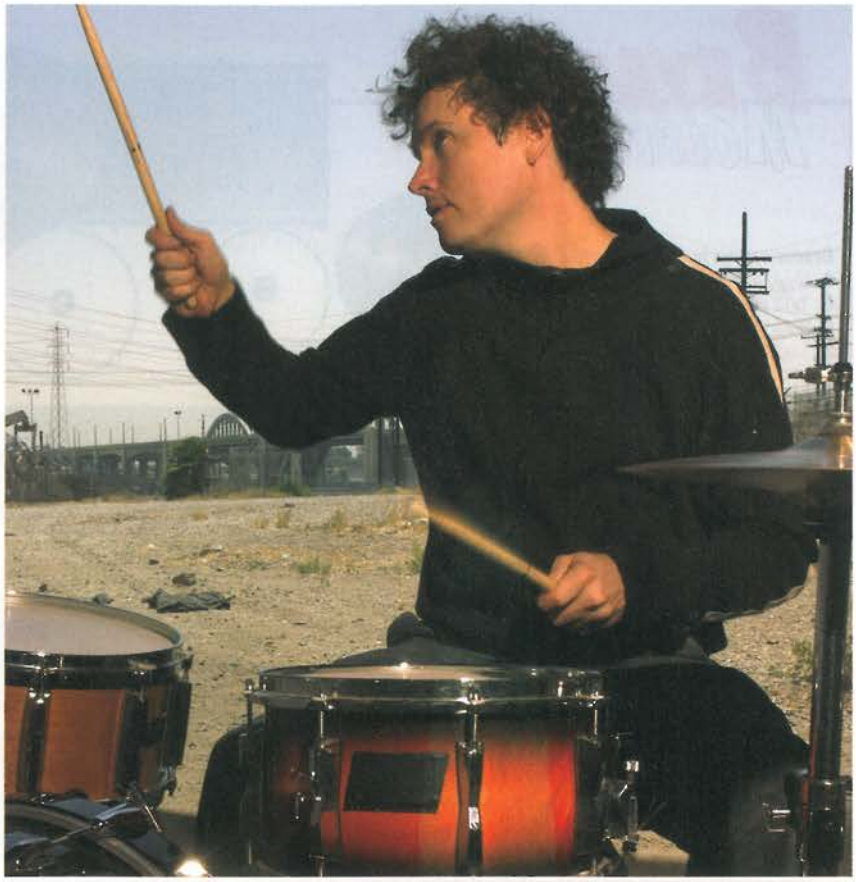
**Cymbals:** Sabian
**1.** 13" HH Bright Hats
**2.** 20" AAX crash (mounted on a spring)

**Percussion:** toy glockenspiel and bird whistle (on stand to left of kit)
**Hardware:** DW, including a DW5000 strap-drive bass drum pedal with round felt beater (low to medium spring tension)
**Heads:** Aquarian Texture Coated on maple snare (tuned high and tight), Classic Clear on steel snare (rings like a bell), Texture Coated on birch snare (thin 2-ply for maximum low-end), Classic Clear on snare-side heads, Force 1 Clear on bass drum batter, Force 1 black on front (tuned low, minimal muffling)
**Sticks:** Pro-Mark 707 Simon Phillips model (hickory with wood tip)





drummers who want to be more versatile in their playing?

**Bryan:** Musicians that play many different styles with a lot of different projects are sometimes viewed as musical whores. I know a few famous drummers who get that, and it's ridiculous. It amazes me that so many good musicians reject styles of music other than their chosen genre.

Young drummers should study as many styles as possible. To understand why any particular style is the way it is today, you have to go to the beginning and follow the progression of that music to its present form. It's *all* related, and this makes your playing much deeper than if you're just copping what's programmed on the radio this week. You can create something totally new, which I think is the point. From there, you can choose a specialty if you want, but you'll have all these other influences that allow you to be more versatile. Sonny Rollins said, "Imitate, assimilate, innovate." I always liked that.

# JOEY 1

## CHOICE OF THE FAST AND THE FURIOUS

## AHEAD DRUMSTICKS

Big Bang Distribution · 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800)547-6401 · Fax 818-727-1126 · www.aheaddrumsticks.com · email@bigbangdist.com

# Horacio "El Negro" Hernandez'

# Basement Drum Haven

***Story by Adam Budofsky***
***Photos by Paul La Raia***

**You wouldn't necessarily expect a laboratory of percussive experimentation to exist in one of the modest single-family homes that politely dot Horacio "El Negro" Hernandez' street. But you'd be wrong. While the kids down the block shoot hoops in their driveway, and the lady across the street waters her flowers, one of the most highly lauded drummers of modern times is likely concocting grooves for his latest blistering jazz-fusion project.**

Located in New Jersey's Essex County, a half hour east of the Lincoln Tunnel, the neighborhood is especially convenient for a musician as busy as El Negro. On any given day Horacio could be boarding a plane at Kennedy for a European tour with Gonzalo Rubalcaba, darting into Greenwich Village for a gig at The Blue Note with Michel Camilo, or buzzing into midtown to record yet another heavyweight session.

Even upon entering his home, you still might not be aware of the wonders awaiting you in the basement, since the first thing you see is the baby grand piano standing in a sunny alcove just off the living room. "I never really learned to play piano," Horacio modestly offers, contrary to what his nimble fingers are telling us. "I just look at it like eighty-eight drums!" When Horacio plays a touching new tune he's been messing with, you might even imagine that piano is his main axe.

Moving through the kitchen and down a flight of stairs, you're immediately set straight. Simply, it's a drummer's haven. Everywhere you turn, your eye catches some cool instrument, poster, or piece of gear. Evidence of a traveling drummer's rich life, Horacio's woodshed could be a drum museum, if not for the fact that all this stuff is meant to be played and touched, not admired.

And play he does. "Five hours a day, maybe more—maybe a *lot* more," Horacio figures, at least when he's not away on tour. "I not only record here, I practice here too. But even before I play, I listen. I try to get inside the music."

One imagines it would be pretty easy to lose yourself in your work down here. Recently El Negro has used his space to produce recordings with fellow drummer Robbie Ameen, as well as his amazing new solo album, *Italuba*.

The basic setup is a Pearl Masters Custom drumset with a variety of Zildjian cymbals, fitted with Shure mic's that are run through a Mackie mixer, which goes into a computer loaded with ProTools. "These are the drums I played on the *Modern Drummer* 2000 video with John Patitucci and Michael Brecker," Horacio explains. "The piccolo snare is a Smitty Smith model. This one is a 12", but I'm using a 10" live. This is basically the setup I've been using for a couple years now."

Behind the acoustic drums sit Hart Dynamics electronic pads and cymbals running off a Roland brain. Above and to the right of the computer is a percussion rack, and scattered throughout the room are percussion instruments of every conceivable kind, including one of Horacio's favorites, a chico drum from Uruguay. "It sounds like a conga, but very high," El Negro explains. "It's a *beautiful* sound." Horacio is also very fond of a set of Buddhist bells that were given to him by a priest in Tokyo, at a monastery where he was invited to play. One can only imagine what a deep experience that was—for Horacio, and for anyone who was lucky enough to witness the event.

Elsewhere you'll find keyboards, amps, a DJ setup, posters of gigs and festivals he's performed at, various bits of memorabilia, a practice pad with brushes, a gong, a couch, a set of five congas, stacks of records—basically anything and everything a musician needs. (Remember, the kitchen is right at the top of the stairs!) Horacio even soundproofed the walls to keep the neighbors at bay, though he makes sure not to play at night, just to be safe. This is still the suburbs, after all.

## Toys In The Basement

Here's a list of most of the equipment found in Horacio Hernandez' basement woodshed. (With this much stuff, we're bound to have missed a thing or two!)

- **Pearl Masters Custom drumset**
- **Zildjian cymbals**
- **Shure mic's**
- **18" Pearl bass drum**
  ("For when I want to play straight-ahead.")
- **Pearl Elite blue stackable cajons**
- **Five congas**
- **Timbales**
- **A set of batas**
- **Shekeres**
- **Gong**
- **Irish bodhran**
- **Small gongs**
- **Practice pad**
- **Accordion**
- **Various guitars**
- **Hart Dynamics pads and cymbals**
- **Zendrum**
  ("I'm playing that live with El Negro & Robbie, so we don't always have the two drumsets being played all the time. Robbie and I will switch off.")
- **Roland TD-10 drum machine**
  (used as brain for Hart pads and Zendrum, mainly for electronic drum sounds)
- **Emulator DMS sampling keyboard**
- **Korg X5D music synthesizer**
  (for piano and electric and acoustic bass sounds)
- **Mackie HRA-24 mixer**
- **Roland small monitor speakers**
- **G-4 Power Book with standard hard drive**
- **Roland VS-880 EX 8-track digital recorder**
- **Phillips CD burner**
- **Ozone MIDI-control keyboard**
  ("I plug this into the computer for recording.")
- **Mackie CFX-16 mixer**
  (accepting drumset mic's)
- **Yamaha digital effects controller**
- **Polytone bass amp**
- **DJ setup**
  (two turntables and a stereo mixer)

# New Members Of The Cast

## Meinl Soundcaster Cymbals

Meinl Soundcaster cymbals represent a new era in the company's professional-level cymbal production. They're made of B12 bronze alloy, making Meinl the only manufacturer to use five different alloys—B20, B12, B8, FX9, and MS63 brass—for crafting cymbals.

Cymbals made from B12 bronze alloy have a high tin content (12%), said to produce a smooth, rich sound with great expression. Soundcaster cymbals are uniformly hammered to create a controlled, even decay with a harmonic overtone spectrum. They are very delicately lathed in a process that involves thinning the cymbal's surface towards the edge. This is said to result in precise stick definition and a wide range of dynamics. Prices range from $120 for a 6" splash to $465 for a 22" ride.

**(615) 227-5090, www.meinl.de.**

# Gettin' Pretty Crafty

## Meinl Woodcraft Congas And Bongos

Woodcraft Series Congas stand for tradition combined with exceptional workmanship. Only the finest hand selected materials are used to produce these premium drums. Their belly-shaped "Cuban style" conga shells are said to create warm bass tones, soft open tones, and sharp slaps, while yielding extraordinary projection. Likewise, the bongos are crafted to produce the authentic and typical loud, slapping bongo sound.

The 30"-tall congas are available in 11" quinto ($785), 11¾" conga ($800), and 12½" tumba ($815) sizes. They're made of 2-ply American white ash and are fitted with True Skin buffalo heads, 10-mm tuning lugs, and 4-mm traditional TTR rims. Each drum comes with Meinl's Conga Saver and Soundpads protective devices. Bongos come in 7" macho and 9" hembra sizes ($420), with Meinl's Free Ride suspension system, True Skin cow heads, 8-mm tuning lugs, and 3-mm TTR rims. Congas and bongos come with chrome-plated hardware, a tuning key, and tune-up oil.

**(615) 227-5090, www.meinl.de.**

# Happy Anniversary!

## Ludwig L2004 Special Edition Snare Drum

Ludwig is celebrating their 95th anniversary by offering the L2004 Special Edition snare drum. The drum is finished in a rich cherry stain and features a solid 100%-maple shell with reinforcement rings. Brass single-flange batter and snare hoops recreate the look of a drum from the 1920s. To complete that look, the drum is fitted with ten vintage-styled brass tube lugs and brass die-cast claw hooks.

The L2004's vintage look has been coupled with contemporary technology in order to offer the performance demanded by today's percussionists. Features include Ludwig's Millennium P86 snare strainer and P33 butt plate (both brass-plated), as well as Puresound 16-strand brass wire snares for exceptional snare response. A Remo Renaissance batter head is standard; the snare side features Ludwig's Weather Master Resonant head. A vintage-style oval badge displays the Ludwig trademark and Monroe, North Carolina USA designation. An additional limited edition badge features the Wm. F. Ludwig II printed signature, along with an engraved serial number.

Each L2004 includes a deluxe wooden case wrapped in a durable leather-like material with a contrasting leather-like edging, with brass trim, latches, and hinge. A brown plush lining protects the drum. List price is $1,595.

**(574) 522-1675, www.ludwig-drums.com.**

# Something New, And Something New...Again

## Brady Fast Concert Toms And Re-Introduced Solid And Wandoo Block Snare Drums

Brady has added a selection of "fast" concert toms in 8", 10", 12", 14", and 16" diameters to their ply drum range. In addition, the company has re-introduced their original "solid" drums bored from a single block of wood. These drums now feature 22-karat gold-plated fittings.

Finally, Brady has also re-introduced their classic wandoo block snare drums, which gained the company fame in the early 1980s by their popularity in the New York and LA studio scenes.

**(011) 61 (0) 8 9497 2212, www.bradydrums.com.au.**

# How Do You Get To Carnegie Hall?

## New Pro-Mark X-Pad Models

Pro-Mark's Pocket Pad is small enough to fit in a hip pocket. It features a non-slip backing to prevent movement during use, as well as the same proprietary rubber playing surface that is used on all of the X-Pads. Suggested retail price is $19.95.

The new Large Snare Pad is engineered to produce a quiet, muted-snare sound when struck. It can be used on any solid surface, held in Pro-Mark's X-Grip stand mount, or held on most snare drum stands. Suggested retail price is $72.95.

**(713) 314-1100, www.promarkdrumsticks.com.**

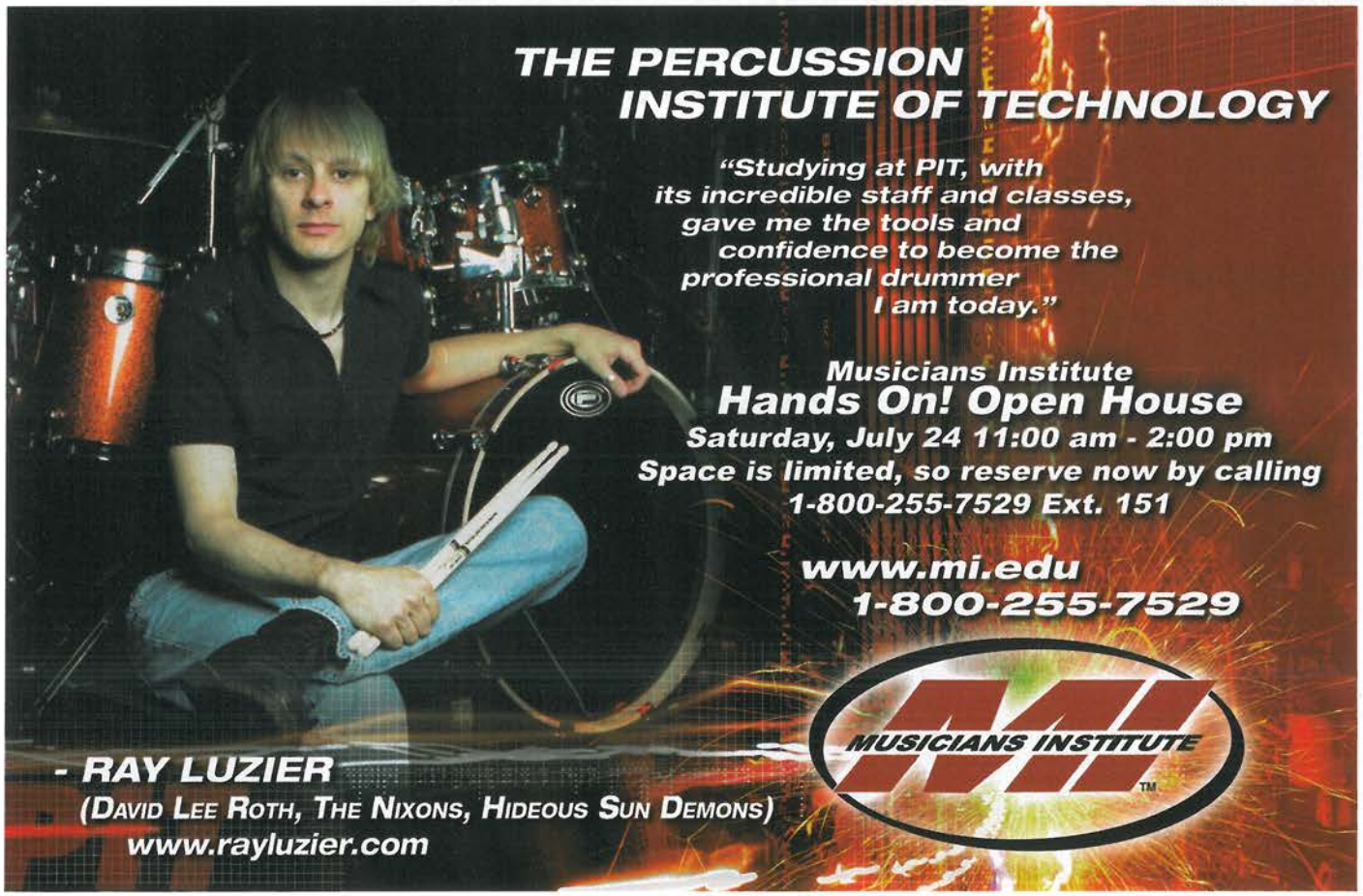
# For Those With Holes In Their Heads

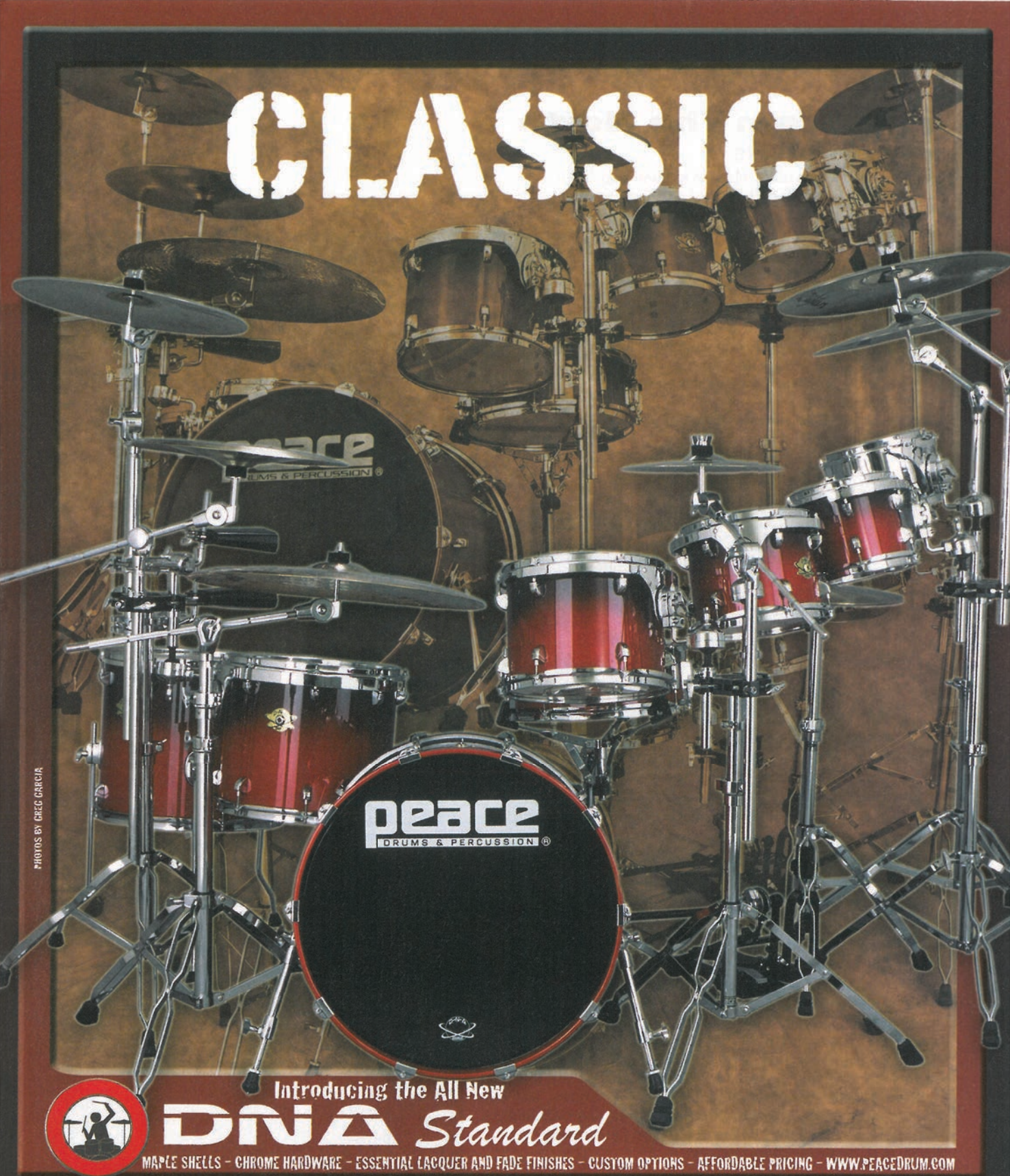
## Big Bang Bass Drum And Tom Port O's

Bass Drum O's from Big Bang Distribution are designed to reinforce holes in front bass drum heads. The hard-plastic devices feature a snap-on design and are available in 4" and 6" diameters. Colors include black, white, brass, traditional chrome, and red, blue, green, and purple chrome.

Tom Port/Bass Drum O's are intended for toms and multiple bass drum configurations. They're designed to provide greater variety in tunable ventilation, as well as more convenient external microphone access. The 2"-diameter Tom Port/Bass Drum O's come two per pack.

**(800) 547-6401, www.bigbangdist.com.**

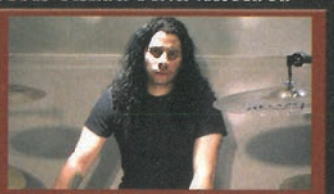



## EXPERIENCE PEACE DRUMS AT BOOTH #737 THIS JULY AT SUMMER NAMM

AND ON TOUR ALL SUMMER WITH THESE FINE ARTISTS

TAYLOR NOGO - THE F-UPS

ADAM WADE - THE JEALOUS SOUND



VAN WILLIAMS - NEVERMORE

SLIM JIM PHANTOM - THE STRAY CAT'S

Peace USA - PO Box 5306, Hacienda Heights, CA. 91745 - PH: 626-581-4510 FAX: 626-581-4710
Peace Taiwan - No. 519 Wen Chu Road. Tahcia, Taiwan ROC - PH: 886426878925 FAX: 886426883469

# Down From The North

## Rimshot Drumsticks

Rimshot Canadian-made drumsticks have been popular in Canada and Europe for years, but have not been available consistently in the US. Two new US distributors now offer a wide variety of Rimshot sticks to fit the style and preference of most drummers.

Popular models include Power Grooves (which offer a unique balance and taper along with strategically placed grooves in the grip area), Pro Grip (featuring a non-slip grip as an alternative to gloves or tape), Pro Tip (Canadian rock maple sticks with a unique combination of length, weight, diameter, taper, and shape), and Artist Series (also in maple, for a lighter feel and a unique sound on cymbals).

**(800) 263-5765, www.horizonmusic.com, www.rapco.com.**

# Head 'Em Up...Rawhide!

## Stern Tanning Premium Calfskin Heads

Stern Tanning Co., Inc. has acquired the processes and equipment formerly utilized by United Rawhide of Chicago. The new company has modernized and improved on the traditional techniques and equipment in order to offer high-grade premium calf heads. (Goat, slunk, kip, and steer heads are also available.) Stern guarantees a quality of evenness and finish (precision machine-sanded and buffed) that rivals or surpasses the best European heads. Heads for all types of drums, timpani, and ethnic instruments are available in custom sizes and thicknesses, either untucked or tucked on metal or wood flesh hoops.

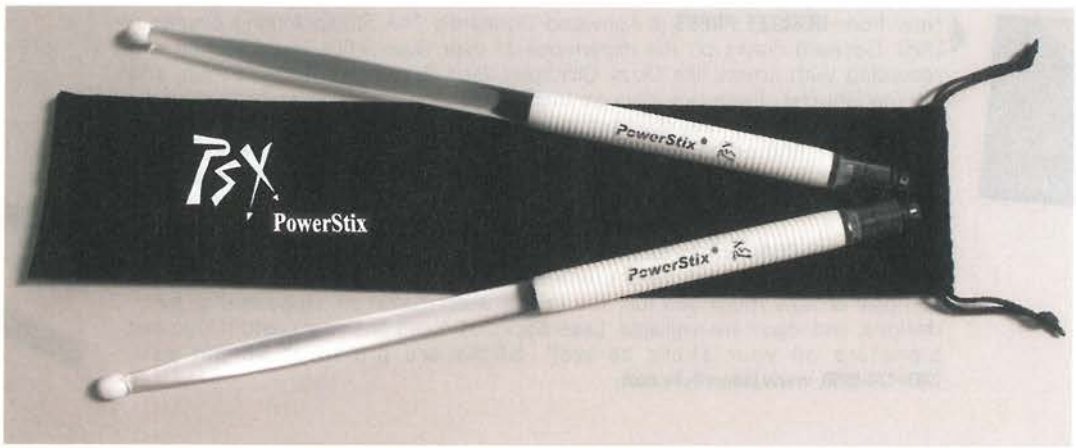
**(920) 467-8615, sterntanning@powercom.net.**

# Light Up The Night

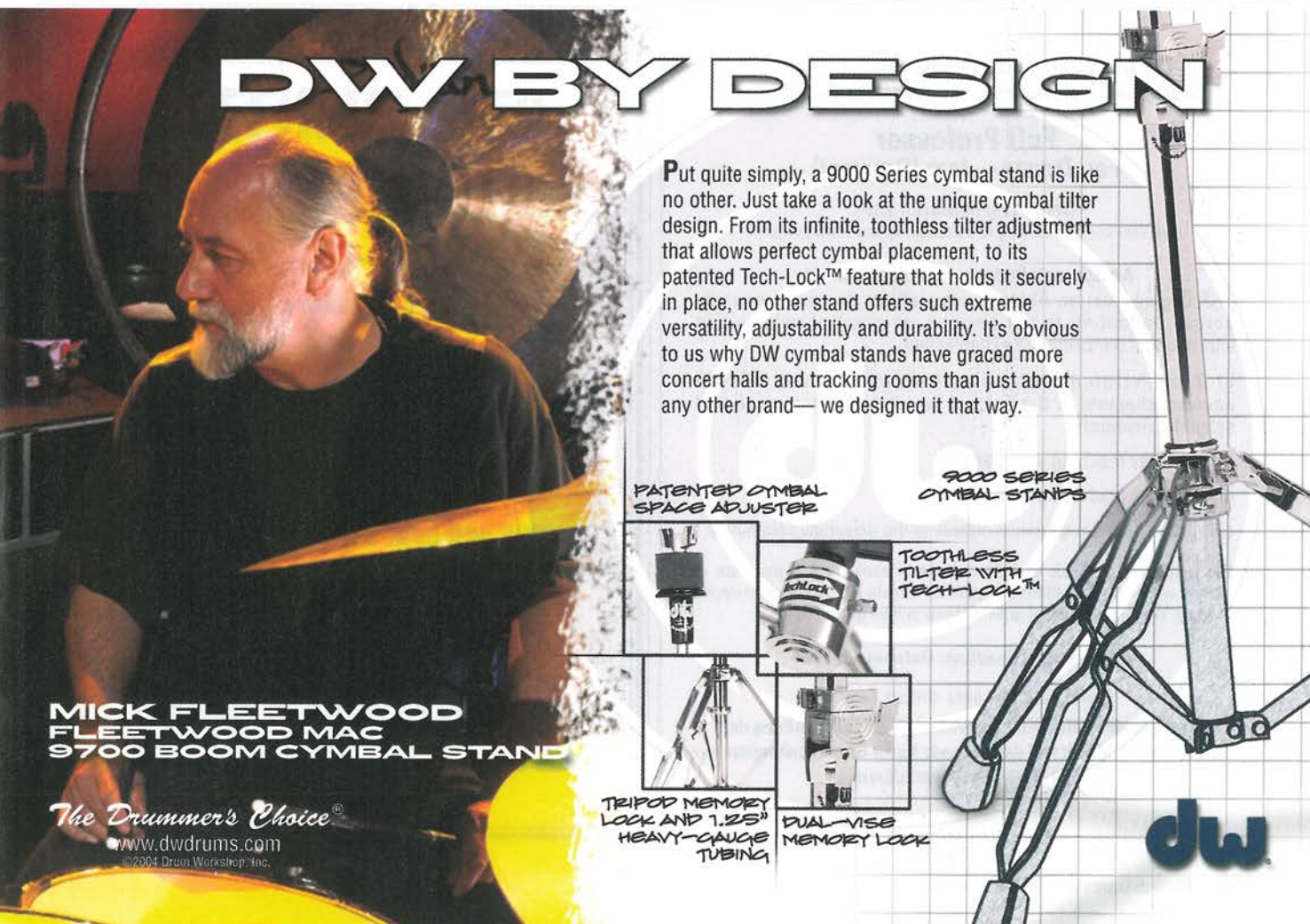
## Ameriwest Powerstix Illuminated Drumsticks

Powerstix illuminated drumsticks feature interchangeable light modules that slide into the backs of the sticks. With a quarter twist the drumsticks light up for a distinctive visual effect. Modules are available in several different colors to create whatever mood or effect is desired.

The sticks are molded from clear polycarbonate, making them resistant to breakage and extending their life up to ten times longer than traditional wood sticks. Molded rubber grips provide a non-slip gripping surface and anti-shock features, said to reduce hand fatigue. The barrel-shaped nylon tip has been designed to create crisp, articulate cymbal sounds. The sticks are 16" long and .625" in diameter, and they weigh 91 grams. The grip adds $1/16$" to the diameter and an additional 8 grams to the weight. The list price of $49.99 per pair includes one set of sticks, a choice of colored light modules, a black velour carry bag, and two extra sets of batteries.
**(877) 767-7849, www.powerstix.com.**







# And What's More

**MAGSTAR**'s Brasskicker is a 6½x14 brass-shell snare drum in black finish (standard or hammered) that can be custom-configured to suit any drummer's personal design concept. The drum is said to produce enough volume for any situation, while offering the dynamic subtlety that brass provides. Drums can be 10- or 20-lug models, with hardware plated in chrome, brass, or black chrome. The Trick GS007 throw-off is also available. Prices start at $399. **(508) 747-3493, www.magstardrums.com.**

**CAROLINA** Custom Upholstery offers custom seat covers and cushions for drum thrones. The covers are made of first-quality marine-grade vinyl and cloth goods in a wide variety of colors and patterns, including stripes, metalflakes, solid colors, and animal-skin. In addition to replacement covers, complete seat cushions can be ordered, with new padding custom-tailored to the buyer's preference. Gel pads are also available. Prices start at $19.95. **(910) 579-1228.**

New from **BERKLEE PRESS** is Kenwood Dennard's *The Studio/Touring Drummer* DVD. Dennard draws on the experience of over twenty-five years touring and recording with artists like Dizzy Gillespie, Jaco Pastorius, Maceo Parker, and Wayne Shorter. Featured lessons include singing and internalizing melody, melodic treatment of the drumset, solo performance, and the use of contrast, registration, and orchestration to create the optimum drum groove for any recording session or live performance. The 61-minute DVD is priced at $19.95. **(617) 747-2146, www.berkleepress.com.**

**LASERSTICKS.COM** offers quality drumsticks laser-engraved with distinctive images. According to the makers, unlike standard ink logos, no matter how hard you play or how much you rub, the image won't come off. Hundreds of fonts, designs, and logos are available. LaserSticks.com can put your custom logo and signature on your sticks as well. Sticks are priced at $8 per pair. **(903) 474-9950, www.lasersticks.com.**

**The University of Music and Dramatic Arts—
Institut for Jazz, Austria, announces the position of**

## Full Professor
**For: Drums—Jazz (Drumset)**

Beginning in March 2005
(five-year contract leading to a possible tenure track position).

**Artistic and Pedagogical requirements:**

a) A degree from an Austrian university or an equal university abroad according to the position, or proof of outstanding international performance achievement.

b) Demonstrated professional excellence and artistic accomplishments in the field of jazz drum performance and scientific research.

c) University teaching experience.

d) University leadership qualities.

e) Practical music experience outside of the university community.

The University of Music and Dramatic Arts aims for a higher rate of women within its staff, therefore qualified female artists are encouraged to apply. Women with equal qualifications will be given priority.

**Applications deadline: October 11, 2004**

Qualified applicants should send to:

**Direktion der Universitätsverwaltung/Personalabteilung der Universität für Musik und darstellende Kunst Graz Leonhardstrasse 15, A-8010 Graz, Austria/Europe**

***FREE!* DISCOUNT DRUM CATALOG**

## "T" SHIRTS

$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
$10.00 US Funds

Front
Back

—Specify Size—

**"We will beat any advertised price"**

**ATLANTA
PRO PERCUSSION, INC.**
2520 Spring Rd., Suite E, Smyrna, GA 30080
**(770)IDO-DRUM • (770)436-3786 • (800)USA-DRUM**
Call or write for our *FREE* DISCOUNT FLYER
www.atlantapropercussion.com

***THE DRUM HANDBOOK*** by Geoff Nicholls is a complete reference book for drummers from novice to professional. It deals with drums, cymbals, and hardware, advising drummers on what to look for, the realities of buying new, used, and vintage equipment, and how to set gear up properly and effectively. The book also explores tuning, head and stick selection, shells, miking, and other aspects of modern drumming. It's published by Backbeat Books, and lists for $24.95. **(866) 222-5232, www.backbeatbooks.com.**

**MAPEX**'s Saturn Pro series drums are now available in Laser Ivory (shown here), Laser Black, and Mango Burst finishes, in addition to eight existing color choices. The line also features newly designed badges. Saturn Pro kits are designed for the touring professional and are the choice of many Mapex artists. All drumshells come with a limited lifetime warranty against manufacturing defects. Hoops and finishes carry a limited warranty of one year, and all Mapex parts and hardware come with a five-year limited warranty. **(615) 793-2050, www.mapexdrums.com.**

**TUKI COVERS** now offers a full line of professional drum bags. The bags consist of the same 1000-denier Cordura (laminated to ½" foam) and soft inner linings used in Tuki's well-known ProSoft padded amp and speaker covers. Other features include YKK zippers and heavy-duty polypro handle straps. **(800) 344-8854, www.tukicovers.com.**

**DISCRETE DRUMS** is now shipping Earthbeat Series Three. The eight-CD set features multitrack drum performances with companion multitrack percussion loops, giving users up to sixteen tracks from which to construct simple or complex drum and percussion arrangements. This collection covers a variety of Latin, African, Eastern, and other ethnic textures. Drummer Greg Morrow and percussionist Eric Darken were recorded in Nashville's Sound Kitchen studio by engineer Steve Marcantonio and producer Rick DiFonzo.

The eight-disc set (five discs of 24-bit multitrack WAV files, one disc of 16-bit stereo WAV files, one audio CD for quick reference, and one 24-bit WAV sample CD) comes in Discrete's signature wooden box, and retails for $199. A 16-bit stereo WAV version is available for $99. The Sample CD is also available separately at $49. Audio clips can be heard at the Discrete Web site. Discrete is also offering the Eric Darken Collection of unique percussion sounds. **Www.discretedrums.com.**

Sound Control Perfected

METROPHONES™

Patented

Made in the USA

*"These are the best sounding isolation headphones I've ever used...and I never record without them."*

*Kenny Aronoff*

Ultra-high quality stereo headphones with unmatched isolation properties **up to 29db,** liquid-filled cushions, removable stereo line-in and optional built-in metronome system.

Big Bang Distribution • 9420 Reseda Blvd., #350, Northridge, CA 91324 • (800) 547-6401 • www.bigbangdist.com
U.K. 441207570478 • Germany 492215469610

# Frankfurt Musikmesse

**Story and photos by Heinz Kronberger**

Frankfurt, Germany's annual Musikmesse—the world's largest musical instrument show—was held this past March 31 to April 3. Over 1,400 companies from fifty countries displayed their wares, and 65,230 people came from all over Europe to ogle those wares. For those who couldn't be in Frankfurt, here's a look at some of the new products that were debuted at the show.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

**1.** Germany's Afroton came up with some really cool shakers, along with new African djembes. **(011) 49 69 9730310, www.afroton.com.**

**2.** The Art Sticks line from Swiss drumstick maker Agner comprises a limited edition of hand-painted sticks. **(011) 41 41 4503950, www.agner-sticks.com.**

**3.** The fact that Artbeat hickory sticks are made in Hungary makes an affordable price possible in a good quality range. **(011) 49 6241 593081, www.artbeat-stix.com.**

**4.** The Gig Pig features a compact "drum in a box" design, with all pedals and hardware included. It's offered by Auris Musikinstrument of Sweden. **(011) 46 8 5517 4164, www.gigpig.org.**

**5.** Bosphorus introduced their new Vadis cymbal series. The Turkish-made cymbals are designed to provide great stick definition. **(770) 205-0552, www.bosphoruscymbals.com.**

**6.** Contemporanea Percussion's complete samba percussion line is made in Brazil but distributed in Germany by Afroton. **(011) 49 69 9730310, www.afroton.com.**

**7.** Italy's Daila Percussion offers their Maffy series—which incorporates a shell-within-a-shell concept—as well as new jungle snares and percussion instruments. **(011) 39 6 3092956, www.dailapercussion.com.**

**8.** Di Berardino drums from Italy feature a new tuning system that's simple and effective. **(011) 39 85 690287, www.diberardinodrums.com.**

**9.** Austria's Doppler Drums imports different drum lines from Taiwan and China. Keller shells are used in some ranges. **(011) 43 2272 628880, www.doppler-drums.com.**

**10.** Färber Drum Design of Austria offers a complete range of custom drums from student lines to professional sets. **(011) 43 5572 24432, www.drumdesign.com.**

**11.** Gabriel Drums from Greece introduced their VRD 2004 series. Drums have maple shells, with wenge or rosewood outer plies and bronze hardware. **(011) 30 2102320252, www.gabrieldrums.com.**

**12.** Giannini Sky series drums are made in Switzerland. Their ash shells have bird's-eye maple outer plies. **(011) 41 1461 7643, www.giannini-drums.ch.**

# Report

**13.** Cuba's Guanex offers very high-quality congas, bongos, cajons, and other traditional instruments. **(011) 53 7 2602129, info@macksound.com.**

**14.** Hanus & Hert, of the Czech Republic, has wood hoops on all their snare drums, as well as brass inlays at the tuning-screw holes. **(011) 420 2 33352707, www.hanushert.com.**

**15a, 15b, 15c.** Big Dog pedals and hardware, Tomcat snare drums, and Buzin cymbals are all distributed by a new British company called Intime Percussion. The gear, which comes from Taiwan, the UK, and Turkey, offers good quality at affordable prices. **(011) 44 116 283 8888, www.intimeperc.com.**

**16.** Ischer Custom Drums from Switzerland combine acrylic shell segments with expandable soft-plastic inserts to create some truly unusual kit setups. **(011) 41 62 823 0840, www.ischerdrums.ch.**

**17.** Germany's Ice Stix debuted signature models from Armin Rühl (Herbert Grönemeyer) and Stefan Schwarzmann (Helloween). **Www.ice-stix.de.**

**18.** Kumu Drums from Finland showed new finishes in their birch drum lines, as well as new wood hoops. **(011) 358 3 6127424, www.kumu.fi.**

**19.** Switzerland's new beech and maple Lauper Drums feature cool finishes and unique lug designs. **(011) 41 26 6773980, www.lauperdrums.com.**

**20.** Germany's Madga clay-pot drums are available in different tones. They also introduced some interesting small percussion instruments. **(011) 49 7071 8884767, www.madga.de.**

**21a, 21b.** New Meinl cymbals include B12 Sound Caster models, along with new One Of A Kind prototypes. The percussion division debuted new ibo drums, as well as Woodcraft congas, cajons, and different small percussion instruments. **(615) 227-5090, www.meinlpercussion.com.**

**22.** Modern Drums are a totally custom-made brand manufactured in Denmark. **(011) 45 87680166, www.moderndrums.dk.**

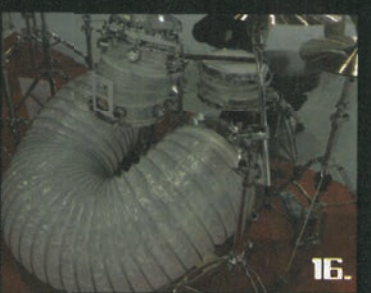
13.

14.

15a.

15b.

15c.


16.

17.

18.

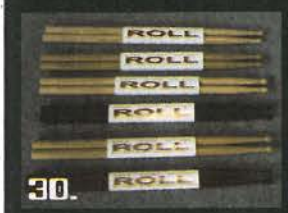
19.

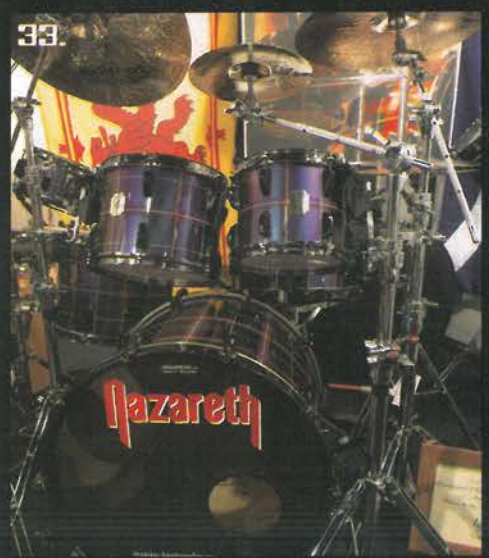
20.

21a.

21b.

22.





**23.** Natal Percussion, a venerable British brand, is back on the market with a complete percussion line. **(011) 44 1562 827666, www.nataldrums.com.**

**24.** Nova Percusio from Spain displayed nice drumkits, classical percussion instruments, and lots of traditional cajons. **(011) 34 96 1543169, www.novapercusio.com.**

**25.** Paiste now offers Reflector model cymbals in the Signature and Dimensions ranges. **(714) 529-2222, www.paiste.com.**

**26.** New from Denmark's PJ Percussion are Moose drums, entry-level congas and bongos, mini-timbales, cowbells, and the PJ Tucano samba line. **(011) 45 38 105710, www.pjpercussion.dk.**

**27.** Pell Wood drumsticks come from the Czech Republic. They're made out of various woods and rods, and are available at impressive prices. **(011) 420 383 396 213, www.pellwood.com.**

**28.** Ramon Latino from Hungary offers high-quality chimes and shakers for all kinds of music. **(011) 36 76 329563, www.ramonlatino.hu.**

**29.** Germany's Rohema Percussion makes shakers, sticks, and rods out of a variety of wood materials. They stress variety and quality. **(011) 49 37422 2562, www.rohema-percussion.de.**

**30.** Roll Drumsticks from Italy offer a wide range of sticks, as well as practice pads and chimes. **(011) 39 81 7741115, www.rollfactory.it.**

**31.** Schlagwerk's new cajons feature zebrano wood, for a sound that's different from the manufacturer's regular cajons. The company is based in Germany. **(011) 49 7162 6066, www.schlagwerk.com.**

**32.** Stagg introduced the VB Series, said to offer dark sounds and clear stick definition. The cymbals are manufactured in Mainland China. **(615) 793-8787, www.emdmusic.com.**

**33.** Tartan Drums are custom-made in Scotland. They featured some of the best lacquer finishes at the show. **(011) 44 1738 445100, www.tartandrums.com.**

**34.** Germany's Wahan Drum Technology displayed a 16x26 seamless acrylic Bonham-like bass drum, as well as new concert snare drums. **(011) 49 6134 286522, www.wahan.de.**

**35.** The Xylosynth 5 is a new electronic mallet trigger pad that's very comfortable to play on. It's made by Wernick Musical Instruments in the UK. **(011) 44 116 255 6225, www.wernick.net.**

**36a, 36b.** Yamaha's Stage Custom Nouveau lugs are now available in various colors. In addition, Jimmy Chamberlin's signature snare has undergone changes. **(714) 522-9011, www.yamaha.com.**

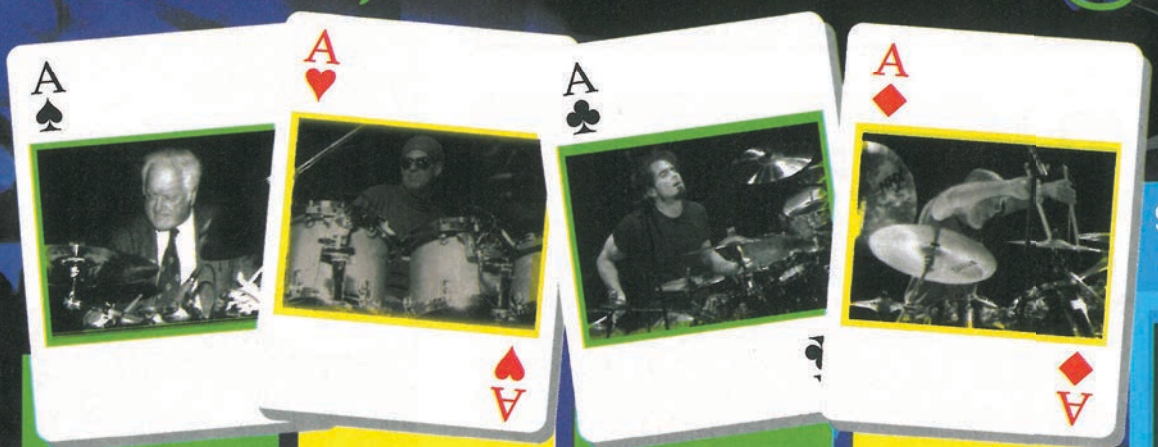
GENERATION DRUM PRESENTS:

2004

# BANGFEST

## THE ULTIMATE DRUMMING EXTRAVAGANZA!

## SUNDAY, SEPTEMBER 12TH @ 2:00PM




**JIM CHAPIN**

VIC FIRTH · dw · SABIAN

**LIBERTY DEVITTO**

pro-mark · MAPEX · LP · SABIAN

**VIRGIL DONATI**

Pearl · SABIAN · REMO · VATER

**DOM FAMULARO**

AUDIX · Premier · SABIAN · REMO · VIC FIRTH

**SPECIAL GUEST APPEARANCE**

**JOHNNY RABB**

MEINL · EVANS · dw

**EVENT HOST:** DRUMMING'S GLOBAL AMBASSADOR DOM FAMULARO

**VENUE:** TURNING STONE CASINO RESORT SHOWROOM, NEW YORK

Turning Stone is a World Class Resort with a Vegas Style Casino, 2 Five Star Hotels, 8 Great Restaurants, and 3 World Class Golf Courses all on site. For ROOM AND SHOW Package deals contact turning Stone at 800-771-7711 or turning-stone.com

Turning Stone Casino Resort Showroom, 5218 Patrick Road, Verona, NY 13478

RESERVED SEATING TICKET PRICES: $40, $50, $60

BOX OFFICE TICKETS: 877-833-SHOW

Ticketmaster: 800-729-6464 ticketmaster.com

SPONSORED BY:

**GIVEAWAYS! OVER $15,000 WORTH OF DRUM GEAR!!!**

1 TAYE GOKIT complete with cymbals and cases

"One of a kind" BangFest 2004 MRP Custom Snare Drum

"150th Anniversary" Noble and Cooley Snare Drum

MODERN DRUMMER · thecollective · peace · TAYE DRUMS · ULTRASONE · TRUELINE · H.E.A.R. hearnet.com · AXIS · HEAD FIRST · NOBLE & COOLEY · Beato · Protechtor Cases · DANMAR PERCUSSION PRODUCTS · ROC-N-SOC

ADDITIONAL SPONSORS: Rhythmic Arts Project & Diceknobs · MRP DRUMS · Stagg

**Log onto generationdrum.com for detailed info** (Lineup subject to change)

# SHOWCASE


Attention Canadians!

www.timetechdrums.ca

explorersdrums.com

Your On-Line Percussion Source!!

Genuine Abalone...

Not just another pretty face.

Candccustomdrums.com
Or (816) 468-1121

AJ's PRO PERCUSSION

Looking for Yamaha Drums?

We carry a full line of Yamaha Drums, Hardware & Electronics
CALL US FOR THE BEST PRICE AND SERVICE

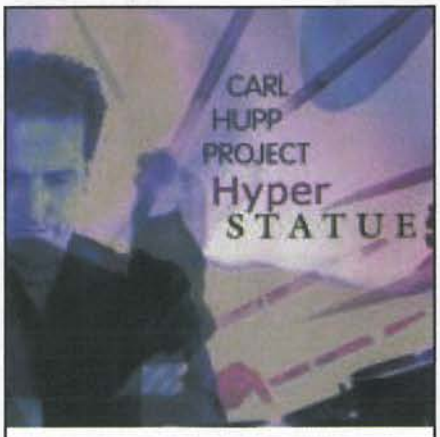
1-800-545-7668

www.ajpropercussion.com

4340 W. Hillsborough Ave. Suite 208
Tampa, Florida 33614

FORK'S DRUM CLOSET

- The coolest drum stuff.
- 50% off Sticks & Heads
- Always in stock at Fork's.
- Call 1.800.55.FORKS
- www.forksdrumcloset.com




New jazz / fusion release led by drummer **Carl Hupp** from Baltimore, MD. Featuring **Tony Levin** of King Crimson and Peter Gabriel *plus* **Stanley Whitaker** of Happy The Man with 20 other Balto./Wash. area musicians.

This double disc set includes 14 song CD and 85 min. DVD with Music Video, Photo Gallery, Interview, and Studio Out-takes

**Available at:**
**www.carlhupp.com**

Scott Rockenfield
---Queensryche

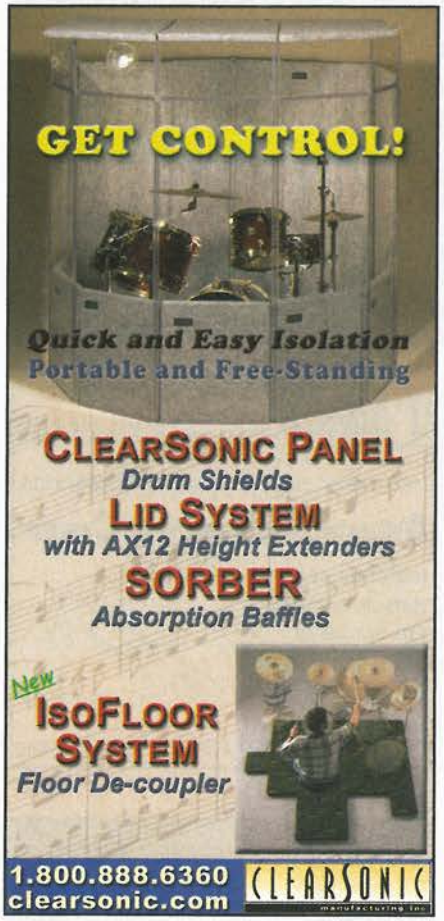
RockenWraps™

Why look ordinary when you can look *EXTRAORDINARY...!!!*

Now available at musiciansfriend.com
World's Largest Music Gear Company

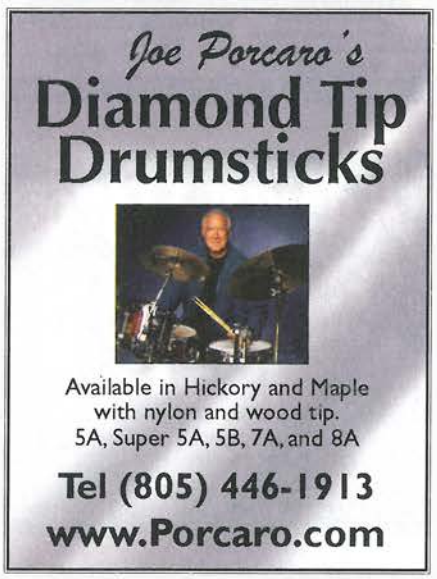
www.RockenWraps.com
1-425-485-3527

*The most unique and truly innovative new concept in drum finishing...*


GET CONTROL!
Quick and Easy Isolation
Portable and Free-Standing
CLEARSONIC PANEL
Drum Shields
LID SYSTEM
with AX12 Height Extenders
SORBER
Absorption Baffles
New
ISOFLOOR SYSTEM
Floor De-coupler
1.800.888.6360
clearsonic.com
CLEARSONIC

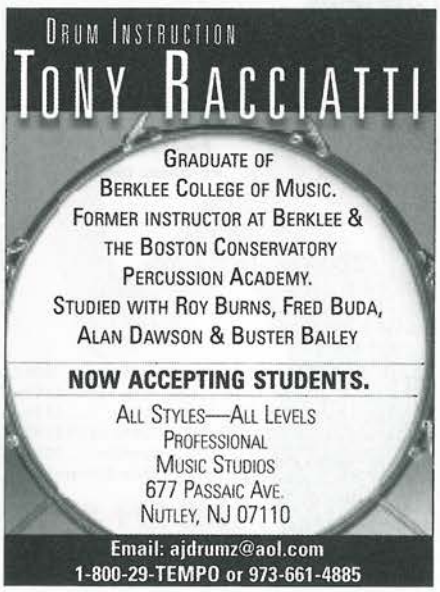
George's DRUM SHOP
CLEVELAND-AKRON'S DRUM SHOP
Low Internet Prices & Good Advice
www.georgesdrumshop.com
Toll Free: (866) 970-0800
All Major Brands
Custom Drums
Repair
Drumbuilder Parts
The Cleveland Drum Show
October 10th 2004 (call for details)

New MetroPad™
A Revolutionary New Practice Pad
$39.95
Model # MP102
MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for various rudiments.
Educational Music Accessories Co. LLC
PO Box 5273, San Clemente, CA 92674 • Phone (949) 481-5873 Fax (949) 369-3850
www.educationalmusicaccessories.com • Patents Pending


Joe Porcaro's
Diamond Tip Drumsticks
Available in Hickory and Maple with nylon and wood tip.
5A, Super 5A, 5B, 7A, and 8A
Tel (805) 446-1913
www.Porcaro.com

AL PAHANISH
Wake-Up Your Chops
High intensity. Low volume. Slam into an E-pad! practice pad and it won't slam back. Because E-pad!s are designed to rebound like real drums. Not like the bottoms of your sneakers. Use E-pad!s to strengthen your hands, forearms—and power-up your practice. For a retailer near you, call (818) 788-4335.
epadco.com
E-PAD! practice pads
See us at Summer NAMM Booth #745

Now there's a practice pad for your feet!
FÜTZ
Practice Pedals & Accessory Pedals
Practice single or double pedal technique practically anywhere
Use beater to play percussion with your feet
Add a Pintech USA RS-5 drum trigger for use with your favorite electronic kit.
Foot Action Satisfaction!
www.hansenfutz.com
Order online or call:
1-800-697-5583
made in the USA
HansenFütz
Tools For Drummers


Drum Instruction
Tony Racciatti
Graduate of Berklee College of Music.
Former instructor at Berklee & the Boston Conservatory Percussion Academy.
Studied with Roy Burns, Fred Buda, Alan Dawson & Buster Bailey
NOW ACCEPTING STUDENTS.
All Styles—All Levels
Professional Music Studios
677 Passaic Ave.
Nutley, NJ 07110
Email: ajdrumz@aol.com
1-800-29-TEMPO or 973-661-4885

OFF•SET
FEATURES:
• Ribbed base plates for increased rigidity
• Cam-adjustable double sprocket chain drive
• The pedal angle adjusts independent of the beater
• Double springs driving each pedal for increased response, sensitivity and balance
• Hard-soft mallet heads
• Heavy -duty u-joints and dust covers
• More energy efficient shorter drive shafts
• Spring loaded anti-skid screws on both pedal housing and beater housing
• Heavy-duty pedal plates
• Rubber anti-skid pads on both the toe and heel of the base plates
• Extremely ergonomic pedal assembly
OFF•SET
814.672.5780 • FAX 672.5671
www.pointtremolo.com

RUPP'S DRUMS

DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE
2045 S. Holly
Denver, CO 80222
303-756-5777 • fax 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

SET-FAST™
DRUMSET LAYOUT ANCHORS
- Cuts Set-Up Time In Half
- Set-Up Repeatability
- Locates And Locks Each Stand In Place

NEW

Fast - Exact - Secure
Drumset Placement
www.SET-FAST.com

Call us toll free to subscribe to
MODERN DRUMMER
(800) 551-DRUM
Use your Mastercard or Visa
Monday thru Friday
8:30 A.M.—4:30 P.M. CST

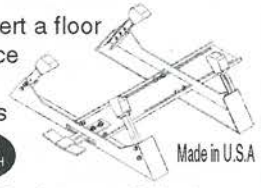
SUPERBEATERS RUBBER BASS DRUM BEATERS
(The Evolution Of The Beater)

Superbeaters provide "better action and less fatigue than any other beater on the market." The beaters, which feature ultra-dense rubber balls as the beater head, are designed to offer improved rebound and shock reduction while creating a dense, powerful bass-drum sound. Four different sizes are available to provide drummers with a choice of pedal action and acoustic character.
(720) 276-3948, www.superbeaters.com.

Absorptive, Expandable, Modular. MAX-Wall!
MAX-Wall™ 633

The super-affordable, world-class, stand-mounted recording & mixing environment that can go ANYWHERE!
Auralex acoustics
Visit www.auralex.com & put a MAX-Wall™ to work...today!

D'AMICO DRUMS www.damicodrums.com
drum sets, snare drums, accessories
Adjustable Bass drum Cradle
Instantly convert a floor tom or enhance the sound of a smaller bass drum.



$199 Plus S&H
Made in U.S.A
PO Box 1390 Discovery Bay, CA 94514 Tel: (510) 226-8700

www.Drums on Sale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

Mayer Bros.

(310) 649-5271
www.mbdrums.com

Since 1961
PRECISION DRUM CO
Custom Drum Builders
Quality Recovering Wrap
Free Samples
Complete Kits
Complete Repair Services
100% Maple Keller Shells
Hardware

Precision Drum Company
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512- DRUM (3786)
www.PrecisionDrum.com

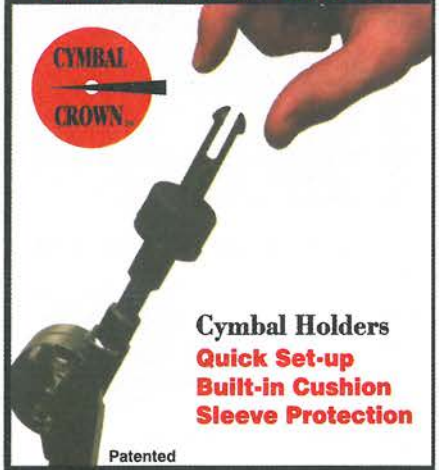
BLONDE

CLE Drums
Phone: 410-876-7950
www.cledrums.com
Custom hand-made drums available at
Andy's Music, Chicago, Illinois
Cadence Drums, Rochester, New York
Chuck Levin's, Wheaton, Maryland
Counts Bros. Music, Muscle Shoals, Alabama
(Dealer inquiries invited)

Sam Barnard's
JamminSam.com
DrumWrap
Free Samples & Hardware Catalog

Call for a price on one or more drums- any sizes
Prices Include Sizes: 12x8 13x9 16x16 22x14
Solids.....$89.99
Satin Flames$129.99
Metals.....$129.99
Pearls..$129-$189.99
Sparkles.....$207.99
Glass Glitters$263.99
602-279-4041

GET THE PINCH
CYMBAL CROWN™



Cymbal Holders
Quick Set-up
Built-in Cushion
Sleeve Protection
Patented
BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324 Ph. 800-547-6401 www.bigbangdist.com

SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds from Original Standard Recordings!
Thompson Vocal Eliminator™ VE-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770)482-2485 - Ext 26
LT Sound Dept MD-1 7980 LT Parkway, Lithonia, GA 30058
www.VocalEliminator.com/g.o/MD
Better Than Karaoke For Over 25 Years!

JOE MORELLO
Now accepting a limited number of private students in the New York area. Call for evaluation.
(973)373-6282 10-12A.M.,7-10P.M.
Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

Custom Drumsticks With Your Name!!!!
Cappella®
Est. 1963
"THE REAL DRUMSTICK PEOPLE"
www.cappelladrumsticks.com

Percussion101.NET
top quality drum gear • unbeatable prices • free shipping
acoustic • electronic • rudiments
c&c custom drums • hart dynamics • roland • rudiments 101
www.percussion101.net • 217-848-1100

AMDRUMPARTS.COM
CUSTOM BUILDER*DISTINGUISHED PARTS
MAPLE SHELLS
CUSTOM LUGS
PARTS CATALOG
FREE EDGES & HOLES w/COMPLETE DRUM!
CATALOG ONLINE
(541) 895-5563

Custom Built Cajónes
KOTZ
ToneCajon.com

www.dougtann.com
Your source for books by Doug Tann
"The Forgotten Foot"
"Multi-Level Ostinato Drumming"
"Compound Odd Meter Groupings"
"Understanding Drum Set Mechanics"
info: dougtann@yahoo.com
surf to: http://www.dreamwater.net/dougtann

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
- Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 859-276-1827
431 Southland Dr., Lexington, KY 40503

Double pedal sounds from a single pedal!
No need to re-train your hi-hat foot.
Powerful double pedal sounds from your existing trained bass drum foot!
View videos & online store at:
www.thepedal.info
"An engineering marvel" MODERN DRUMMER
THE Duallist

DRUMS, ETC.
"The Drummer's Pro Shop"
www.drumsetc.com
Visit our new online MEGA-STORE!
1.800.922.3786 Free Catalog!

JC's Drummin' Music Shop
"I'd Rather Be Drumming"
Hats/Mugs/T-Shirts Now In Stock
• All Pro Lines in stock
• Custom Drums • Vintage Drums
933 E. Auburn Rd.,
Rochester Hills, MI 48307
(248) 852-3660 • wwwjcdrums.com

www.drummaker.com
HARDWARE • SHELLS • COVERING
ORDER ONLINE
FREE PARTS GUIDE!
DRUM SUPPLY HOUSE USA 731.423.3786

WANT MOTIVATION?
FREE BOOK
WWW.LCROCKETT.COM

SAN FRANCISCO Drum Co.
Made in USA ™
www.sfdrumco.com
Modern Crafted Drums with a Classic Sound
Offering Traditional Thin Ply Bass Drums and Snare Drums
Dealer inquiries welcomed

Serious about Drumming?
Guaranteed Results
www.ricklatham.com
818-989-0112

MEMPHIS DRUM SHOP
888•276•2331 www.memphisdrumshop.com

Authorized Cymbal Dealer
FORK'S DRUM CLOSET
2701 12 Ave S.
Nashville, TN 37201
615.383.8343 Phone
800.551.FORKS
615.269.0246 Fax
info@forksdrumcloset.com
MEINL

DRUMS! GREAT DEALS! TAMA
LOWEST PRICES
TAMA AND STARCLASSIC DRUMS!
Make your best deal, then call US!
MATT'S MUSIC CENTER
781-335-0700
www.mattsmusic.com

SUPERSCOPE
Innovative tools for music rehearsal and recording
Record live *directly to CD!*
Change the key & tempo of any CD.
Portable, rugged and easy to use.
www.superscopetechnologies.com

"LOOKING FOR A RECORD DEAL ???"
Getting signed is very hard to do.
But we will get the record deal you are looking for!
Guaranteed Service. Call now to receive your FREE information.
Talent 2000
1-800-499-6395
www.talent2k.com

Mike Dolbear.com
www.mikedolbear.com
The online community bringing drummers together

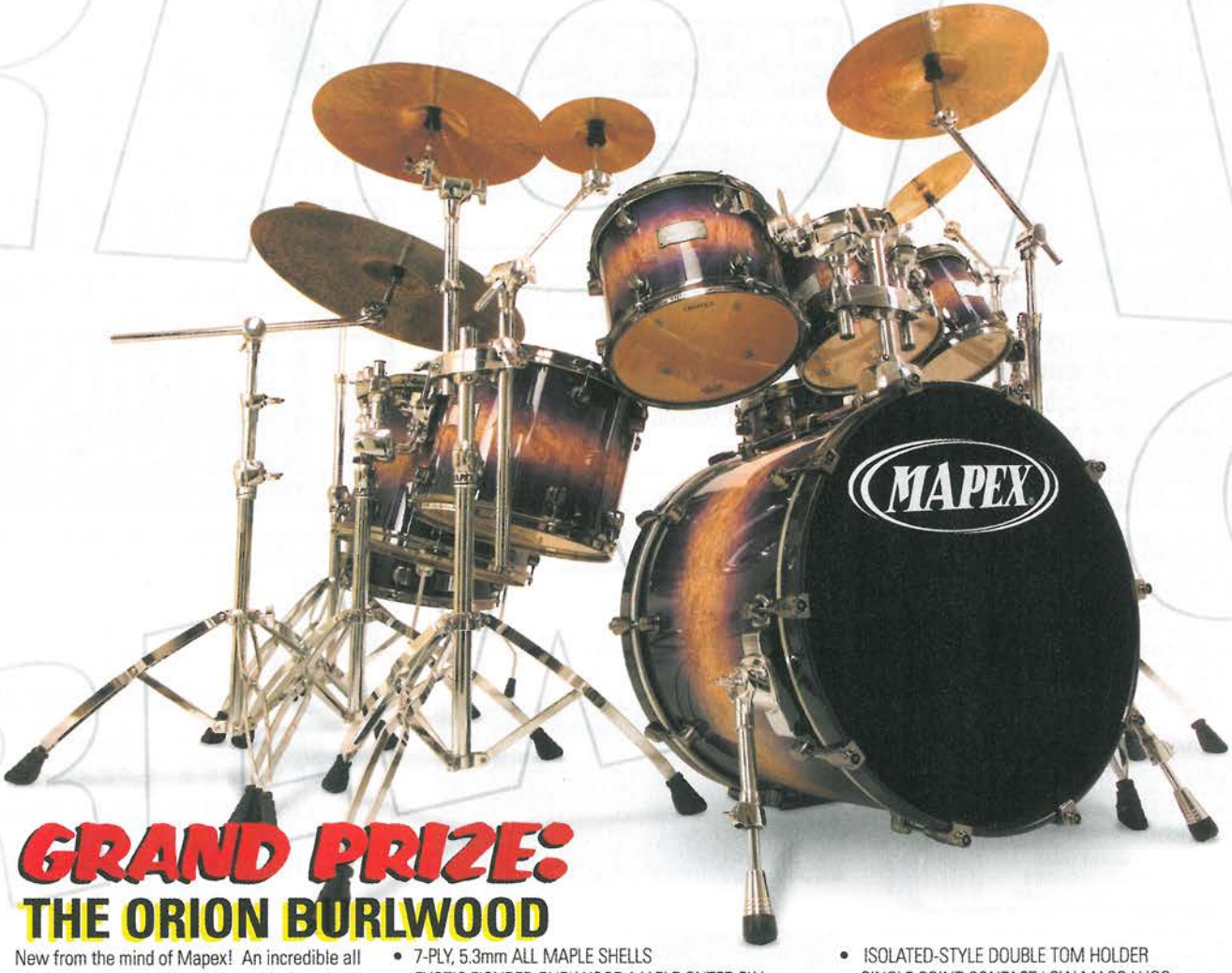
the drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

Jim Payne
Now accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: Jpayne@funkydrummer.com

TAYE DRUMS
DEDICATED TO MAKING GREAT SOUNDING DRUMS
Chino, California
Vancouver, Canada
909.628.9589
www.taye.com

VATER PERCUSSION USA
GOOD WOOD . . . perfected

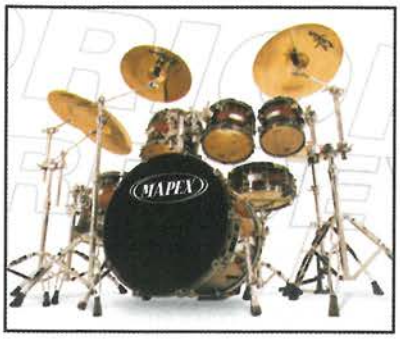
# THE MAPEX/ MODERN DRUMMER SPECTACULAR DRUM GIVEAWAY




## GRAND PRIZE:
## THE ORION BURLWOOD

New from the mind of Mapex! An incredible all maple drum set with a unique hi-gloss burlwood outer ply. The Orion Burlwood sounds as good as it looks. (5-piece kit including hardware, cymbals not included. MSRP: $5,250)

- 7-PLY, 5.3mm ALL MAPLE SHELLS
- EXOTIC FIGURED BURLWOOD MAPLE OUTER PLY
- DIE CAST BASS DRUM CLAW HOOKS
- SPRING-LOADED FLOOR TOM LEGS
- I.T.S. OFF-THE-SHELL ISOLATED TOM MOUNT SYSTEM
- ISOLATED-STYLE DOUBLE TOM HOLDER
- SINGLE-POINT CONTACT LOW-MASS LUGS
- I.T.S. BASS DRUM SPUR MOUNT
- REMO® DRUMHEADS
- FIVE YEAR LIMITED WARRANTY



## FIRST PRIZE:
### THE ORION BIRDSEYE MAPLE

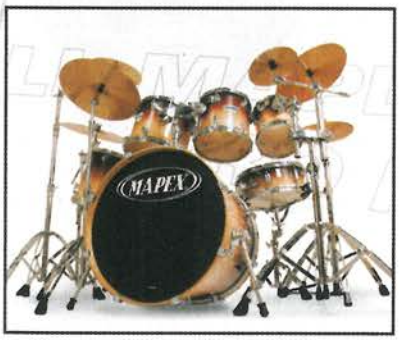
An instant classic! Ultra-thin all North-American Maple shells with a highly-figured birdseye maple outer ply. Your choice of transparent hi-gloss finishes. (5-piece kit including hardware, cymbals not included. MSRP: $4,199)

- 7-PLY, 6.1mm ALL MAPLE SHELLS
- EXOTIC FIGURED BIRDSEYE MAPLE OUTER PLY
- DIE CAST BASS DRUM CLAW HOOKS
- SPRING-LOADED FLOOR TOM LEGS
- I.T.S. OFF-THE-SHELL ISOLATED TOM MOUNT SYSTEM
- ISOLATED-STYLE DOUBLE TOM HOLDER
- SINGLE-POINT CONTACT LOW-MASS LUGS
- I.T.S. BASS DRUM SPUR MOUNT
- REMO® DRUMHEADS
- FIVE YEAR LIMITED WARRANTY

## SECOND PRIZE:
### THE SATURN PRO

The ultimate players kit! Alternating plys of maple and walnut give the Saturn Pro incredible bottom end for unmatched tone and resonance. (5-piece kit including hardware, cymbals not included. MSRP: $2,400)

- 6-PLY, 5.1mm MAPLE AND WALNUT SHELLS
- INCREDIBLE DEPTH OF TONE AND RESONANCE
- 2.3mm RIGID STEEL MAPEX POWERHOOPS ON ALL TOMS
- SPRING-LOADED FLOOR TOM LEGS
- I.T.S. OFF-THE-SHELL ISOLATED TOM MOUNT SYSTEM
- ISOLATED-STYLE DOUBLE TOM HOLDER
- GORGEOUS HI-GLOSS LACQUER FINISH
- I.T.S. BASS DRUM SPUR MOUNT
- REMO® DRUMHEADS
- FIVE YEAR LIMITED WARRANTY



## THIRD PRIZE:
### THE ALL-MAPLE PRO M

All new for 2004! The Pro M now features all-maple shells for even greater tone and resonance. (5-piece kit including hardware, cymbals not included. MSRP: $1,599)

- 7-PLY, 6.1mm ALL MAPLE SHELLS
- GORGEOUS HI-GLOSS TRANSLUCENT LACQUER FINISH
- 2.3mm RIGID STEEL MAPEX POWERHOOPS ON ALL TOMS
- I.T.S. OFF-THE-SHELL ISOLATED TOM MOUNT SYSTEM
- ISOLATED-STYLE DOUBLE TOM HOLDER
- I.T.S. BASS DRUM SPUR MOUNT
- REMO® DRUMHEADS
- FIVE YEAR LIMITED WARRANTY

## FOURTH PRIZE:
### THE ALL-MAPLE M-SERIES

This year M is for Maple, as Mapex has upgraded the M-Series to an all-maple kit. Hi-gloss lacquer finishes make the M-Series look as great as it sounds. (5-piece kit including hardware and throne, cymbals not included. MSRP: $1,299)

- 8-PLY, 8.1mm ALL MAPLE SHELLS
- GORGEOUS HI-GLOSS LACQUER FINISH
- MATCHING LACQUERED BASS DRUM HOOPS
- I.T.S. OFF-THE-SHELL ISOLATED TOM MOUNT SYSTEM
- MATCHING ALL-MAPLE SNARE DRUM
- I.T.S. BASS DRUM SPUR MOUNT
- DOUBLE-BRACED PROFESSIONAL HARDWARE
- BASS DRUM PEDAL WITH TRI-TONAL BEATER
- REMO® DRUMHEADS
- FIVE YEAR LIMITED WARRANTY

## FIFTH PRIZE:
### THE VX PLASMA LACQUER

Undoubtedly the most unique looking drum set ever made! The VX features a cutting-edge three-dimensional lacquer finish that sets it apart from anything you've ever seen. Includes high-quality cast cymbals by ChinDal. (5-piece kit including hardware and throne, 4-piece ChinDal cast cymbals included. MSRP: $1,039)

- 9-PLY BASSWOOD SHELLS
- UNIQUE PLASMA LACQUER FINISH
- MATCHING LACQUERED BASS DRUM HOOPS
- MATCHING BASSWOOD SNARE DRUM
- DOUBLE-BRACED FORGEXL HARDWARE
- COMPLETE WITH CHINDAL CAST CYMBALS
- FIVE YEAR LIMITED WARRANTY

**Consumer Disclosure**

1. To enter: Send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, telephone number, and email address (if applicable) to: Modern Drummer/Mapex Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS: 7/1/04 AND ENDS 9/30/04. POSTCARDS MUST BE POST-MARKED BY 9/30/04 AND RECEIVED BY 10/6/04. 5. The winner will be selected by random drawing on October 14, 2004 and notified by phone on or about October 15, 2004. 6. Employees and their immediate families of Modern Drummer, Mapex, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of the US and Canada (except in Florida and the Province of Quebec), 12 years of age or older. Void where prohibited by law. 9. One prize awarded per household per contest. 10. The prizes: Grand prize: (1) One winner will receive a Mapex Orion Burlwood 5-piece drumset with hardware. Suggested retail value: $5,250. First prize: (1) One winner will receive a Mapex Orion Bird's-eye Maple 5-piece drumset with hardware. Approximate retail value: $4,199. Second prize: One winner will receive a Mapex Saturn Pro 5-piece drumset with hardware. Approximate retail value: $2,400. Third prize: One winner will receive a Mapex All-Maple Pro M 5-piece drumset with hardware. Approximate retail value: $1,599. Fourth prize: One winner will receive a Mapex All-Maple M-Series 5-piece drumset with hardware. Approximate retail value: $1,299. Fifth prize: One winner will receive a VX Plasma Lacquer 5-piece drumset with hardware, throne, and 4-piece set of ChinDal cast cymbals. Approximate retail value: $1,039. 11. Approximate retail value of contest: $15,785. 12. Kits shown include optional equipment not included. Configuration and color of drumsets awarded based on availability. 13. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 14. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, write to Modern Drummer Publications/Mapex/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

MAPEX
mapexdrums.com

MODERN DRUMMER

*Kits shown include optional equipment not included. Configuration and color of drumsets awarded based on availability.*

## Ray Nelson II

Ray Nelson II began his drumming career at the age of two, playing with pencils on bibles and hymnbooks strategically placed on a church pew. (An offering envelope on the floor was his pretend bass drum pedal.) Ray's family encouraged his interest with a starter drumset when he was three.

Ray's father and grandfather were both veterans of the Florida A&M marching band, so Ray became interested in drum corps playing. At the age of five, he was marching with a local junior high school band and attending their summer band camp. He also began taking rudimental lessons from his grandfather. Grandpa was so impressed by Ray's rapid learning abilities that he took his old drumset down from the attic after twenty years and gave it to the youngster.

Now ten years old, Ray has won several talent competitions on marching snare and drumset. He plays the drumkit in the band at the Kinsey School Of The Arts, and now marches with the local high school band. He has appeared at South Florida's Sunfest, at the Apollo Theater in New York City, and at the City Of Riviera Beach's Jazz Festival. He was recently featured at a concert with trombonist Wycliff Gordon.

Ray sent us a demo video of a recent Festival appearance. It displays his outstanding rudimental sticking technique, along with a funky, in-the-pocket drumset style and a *killer* bass drum foot. Ray's goal is to one day become a famous drummer, and to have a part-time job as an architect. Considering his precocious drumming talent, architecture may have to wait.

## Tommy Lodwick

Twenty-four-year-old Tommy "The Gunner" Lodwick says that he specializes in metal drumming that's "original, creative, intricate, and technical, and that has innovative speed." That would sound like bragging if it weren't for the fact that Tommy's drumming on *The Assault*, the debut CD from his band Dark Shift (www.darkshift.com), totally supports his claim. The music of this Milwaukee, Wisconsin–based group features straight-ahead speed metal, quirky syncopations and breaks, and rapid-fire time and tempo changes. Tommy navigates it all smoothly, offering up interesting and impressive drum patterns throughout. His footwork alone is worth the price of admission.

Dark Shift has appeared at the Florida Sun & Steel Metal Festival, the Minneapolis Mayhem Metal Festival, and the New York International Music Festival. They've also toured South America. Meanwhile, "The Gunner" has also been active in side projects including a band called Nemesis (in which he also supplies vocals) and a solo recording by Dark Shift guitarist Joel Wanasek.

Tommy currently plays a Mapex kit with a Pearl snare, Pearl Eliminator pedals, and Zildjian and Sabian cymbals. He looks forward to greater success with Dark Shift and all of his other musical projects.

## Beau Kuther

Portland, Oregon's Beau Kuther credits his drummer father for helping him become the player he is today. After sitting on his father's lap as an infant, while the senior Kuther was at the drumkit, Beau received his first drumkit for his tenth birthday. He practiced to Toto and Police albums, then discovered jazz while in junior high school. He played in the honors jazz band in high school, and at the same time absorbed the music of rock bands like 311, Incubus, Nirvana, Pearl Jam, and Red Hot Chili Peppers. It was at this point that Beau became determined to play music for a living.

Given his diverse musical influences, it's not surprising that Beau's playing style includes funk, jazz, rock, "and everything in between." He employs this diversity with Kaddisfly, a Portland-based group that he joined in 2001. Relentless touring and two EPs gained the group regional popularity. Their recent full-length CD *Did You Know People Can Fly* (www.kaddisfly.com) has received critical acclaim for its "challenging, poetic, and meaningful aural collage." Beau's drumming on the eclectic CD displays taste, power, restraint, aggression, and musicality—all as appropriate for any given track.

"I try to write drum parts that fit the music," says Beau. "But I also mix in elements of different styles, in order to keep the song interesting. I know *I* don't like to listen to a boring song. Playing music is what I was put on this earth to do. So far things are going as planned."

If you'd like to appear in *On The Move*, send us a CD, cassette, DVD, or videotape of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

# samash.com®

## The Largest Selection of Brand Name Gear At the Nation's Lowest Prices!

APPLY TODAY! PLAY AS YOU PAY

Kick Pedal Not Included

**Yamaha DTXPRESS Special $1599.99**

*YDXPIIISP • List: $1995.00 • Save: $395!*

**Pacific LX Series 5pc. All Maple Shell Set**

**$949.99**

*DPLX5SCHF Cherry Fade*
*DPLX5SAMB Amber Lacquer*
*DPLX5SCRD Crimson Red Lacquer*
*DPLX5SNAT Natural*

We Will Beat Any Price! LOWEST PRICE GUARANTEED! 50 STATES / 60 DAYS

**Gibraltar Road Series $199.99**

This is the ideal rack for the gigging drummer who's on the move, but does not want to get weighted down. Roadies need not apply! *GGRS325AS List: $399.50 • Save: $199!*

**DAVE WECKL EVOLUTION SERIES CYMBALS IN STOCK!**

**SAME DAY SHIPPING AVAILABLE! (ON MOST ORDERS)**

Roland · YAMAHA · TAMA · Pearl · MAPEX · pdp · SABIAN · Zildjian · YAMAHA DRUMS · Groove Percussion · PAISTE · Ardiente by Latin Percussion · VIC FIRTH · Gibraltar · REMO · LP · TOCA PERCUSSION · EVANS drumheads · pro-mark

RED HOT DEAL! NO PAYMENTS! NO INTEREST! FOR 12 MONTHS! ON ANY ON-LINE PURCHASE!*

**want a FREE catalog?**
Call 1-800-4-SAMASH or log on to www.samash.com

**1·800·4·SAMASH • www.samash.com**

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information.If balance on these purchases is paid in full before the expiration of the 12 month promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge $1.00. Offer expires 8/30/2004. Sam Ash is not responsible for any typographical errors or incorrect images.

To receive a **FREE** Catalog subscription, please fill out this coupon and mail to:
Samash.com • 7726 Cheri Ct. • Tampa, FL 33634

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

EMAIL ADDRESS _____

Let us know what you're interested in, pick one or more!

○ Guitar/Bass ○ Keyboards ○ Recording ○ Software ○ DJ
○ Live Sound ○ Drums ○ Percussion ○ Brass/Woodwinds

Mention Code MDFP9 When Ordering!

rating scale poor classic

# RECORDINGS

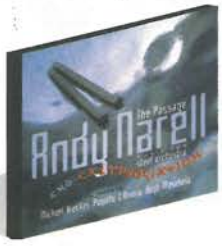
## Pygmy Love Circus

The Power Of Beef (Circuit)

While working on the next Tool album, **DANNY CAREY** delivers this slab of bone-crushing '80s road rock. Not unlike Dave Grohl's recent Probot project, Pygmy Love Circus pounds its way to your heart, then eats it. Carey is in top form throughout, starting with a happy marching cadence that turns into a full frontal set assault ("Livin' Like Shit"), and closing with a drum corps version of "Shenandoah" (in "Madhouse Clown"). Carey's groove is like a metal stud through your tongue. **Ken Micallef**

## Andy Narell

The Passage (Heads Up)




On a teaching trip to Paris, steel pan virtuoso **ANDY NARELL** made an unexpected discovery in the impressive 30-piece steel orchestra Calypsociation. A bond formed immediately, and an ongoing collaboration resulted in *Passage*. Listeners expecting a "canny" timbre will be amazed by the lush, gorgeous ensemble sound that gives flight to Narell's warm, infectious compositions. Drummer **MATHIEU BORGE** anchors it all with irresistible groove, blending Afro-Caribbean and jazz elements. And the "listener in the center" mix is dazzling. Narell's superb soloing along with guests **Paquito D'Rivera**, **Michael Brecker**, and **Hugh Masekela** add the icing. A festive treat. **Jeff Potter**

## Prince Musicology (NPG Records/Columbia)

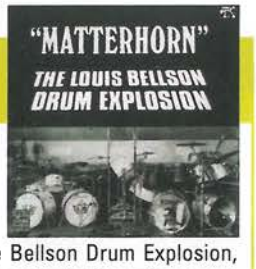
Despite its lofty title, this is just a solid new Prince album, walking the usual line between funk, R&B, and pop-rock. **JOHN BLACKWELL** makes his entrance a bit past the midpoint, and shows restraint that contrasts his stick-twirling, tom-whipping live persona. Blackwell's tight pocket gives perfect bounce to the socially conscious "Dear Mr. Man," and his stuttering bass drum work animates "If Eye Was The Man In Ur Life." Elsewhere, Prince himself lays down the rhythm tracks, both live and programmed. The Purple One plays clear, well-orchestrated beats, and takes care to tailor the drum tone to each song for some fun twists and turns. **Michael Parillo**

## Crime In Choir The Hoop (Frenetic)

Chrime In Choir are clearly unafraid of the term "prog rock"—in fact, my guess is either Dad or big bro played a lot of Camel and Soft Machine records back in the day. There's also a bit of Air and Trans Am in the mix, which makes *The Hoop* a fine musical dish indeed—classic genre-bending, with a decidedly modern sense of urgency. Drummer **JAY PELLICI** mercifully steers clear of academic politeness, instead wailing on sloshy hi-hats, pushing the time—basically he gets his fingernails dirty. It might be progressive, but ultimately it's *rock*. **Adam Budofsky**

## Louie Bellson

Matterhorn (Fantasy Jazz OJC)




**LOUIE BELLSON** and **BILLY COBHAM** trading fours! What more could one ask for? How about Bellson and Cobham playing with jingle sticks and brushes, driving a band through great charts, and playing extended solos! Originally recorded in 1978, this reissue features The Louie Bellson Drum Explosion, Bellson's big band, playing his four-movement drumset concerto for two drummers. While Cobham originally went un-credited due to contractual reasons, there's no mistaking his powerhouse style, creating a nice match for Bellson's impeccable chops and rhythmic invention. Hearing these two innovative jazz masters together is immense fun. **Martin Patmos**

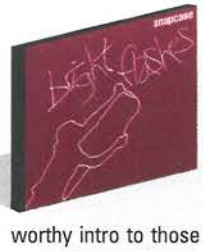
## Jeroen Elfferich

Music In Rhythm (SN)

Drummer **JEROEN ELFFERICH**'s solo CD is filled with exciting music and an approach that will make you step back and look at your kit. Each of these seventeen short improvisations explores one or two aspects of the drumset: Track 1 is just snare drum, Track 3 is snare and floor tom, etc. Far from limiting, these scenarios focus Elfferich, allowing him to really explore the sounds of the drumset. Stylistically, Elfferich draws on many sources, including jazz and African-related rhythms. Dynamic and musical, with flawless technique—some of these pieces should be transcribed—this CD begs the question, Is the whole greater than the sum of its parts? (citi@worldonline.nl) **Martin Patmos**

## Snapcase

Bright Flashes (Victory)




*Bright Flashes* isn't Snapcase's new full-length album, rather it's a collection of various cuts and covers from the band's previous album sessions. But that's just fine, as it features the performances of two competent drummers—**BEN LYTHBERG** and **TIM REDMOND**—yet still serves as a worthy intro to those unfamiliar with the seminal hardcore outfit. Redmond's playing is the preference here; scope his clean hat work on "Dress Rehearsal," which morphs into selective, creative bashing. Still, Lythberg scores big on his interpretation of Stephen Perkins' performance of "Mountain Song," which sports tom work that's right on target. Snapcase's unique take on hardcore is worth paying closer attention to. **Waleed Rashidi**

## Eagles Of Death Metal

Peace Love Death Metal (Ant Acid)

Though he only handles drums and vocals in this greasy supergroup of sorts, Queens Of The Stone Age guitarist **JOSH HOMME** carries a very big (drum) stick. Eagles pile drive rhythms and '70s guitar riffs atop brawny, bruising beats that wreak havoc not unlike current UK retread band The Darkness. But where many contemporary groups proudly display their plastic punk influences, Eagles play authentic rock 'n' roll with prehistoric intensity. "Stuck In The Metal" parodies Stealer's Wheel's "Stuck In The Middle," "San Berdoo" plods over a distorted shuffle, and "Wastin My Time" goes nuts with tom-tom stomping and a humorous cowbell/snare pattern. **Ken Micallef**

## EL-P High Water Mark (Thirsty Ear)

In remixing the Thirsty Ear jazz cabal, DJ EL-P finds lumbering hip-hop in the most unusual places, including **GUILLERMO E. BROWN**'s usually swinging and spirited drumming. Brown plays kinetic grooves and warped loops on his solo records, but EL-P remixes what must have been exciting performances from Brown, **Matthew Shipp**, **William Parker**, and others into amorphous thunderstorms that sizzle and simmer, but unfortunately move with little direction. The blood sounds squeezed from these musicians, leaving only a muddy moonwalk of clumsy beats and woozy sonics. "Get Modal" and "Intrigue..." create fantastic sparks, but elsewhere it's all the remixer's dream. **Ken Micallef**

## Black Sabbath

Black Box: The Complete Original Black Sabbath 1970-1978 (WB/Rhino)

A big bear of a man with a gentle nature and a strangely truncated feel, **BILL WARD** is the unsung hero of seminal metal heads Black Sabbath. But this ultimate eight-CD box set confirms his place in history. "The Wizard," from the self-titled debut, establishes Ward's template: a spongy groove underpinning Tony Iommi's guitar wreckage with swing triplets, syncopated snare drum breaks, speedy rolls, hi-hat slashes, and thunderous 16th-note unison floor tom/snare crescendos. Ward is never less than assaulting and stomping, adopting his big band heroes' (and Ginger Baker's) art of ten-ton support while bringing a volubly sludgy approach to Sabbath's demon blues. He swings like Satan on "N.I.B.," "Rat Salad," and "Supernaut," and generally pillages throughout. There are no new tracks, but an ancient live performance accompanies a bonus DVD. **Ken Micallef**

## The Sofferman Perspective

One Stone, Two Birds (Summit)

On his third disc, drummer/composer **BROOKE SOFFERMAN** once again bolsters his status as a significant up-and-comer to watch. The Boston bandleader's drumming and tight arrangements confirm that jazz can be complex and plenty of fun at the same time. The sextet features superb soloists like trumpeter **Phil Grenadier** and B-town icon tenorman **Jerry Bergonzi**, but the music is in the end about the ensemble. Sofferman's crisp, formidable chops provide effortless swing, a keen sense of orchestration, and the ability to make quickly shifting odd meters seem downright danceable. Uplifting and full of surprises. (www.summitrecords.com) **Jeff Potter**

## ***No Motiv*** Daylight Breaking (Vagrant)

It always pays to have another drummer in the band. Case in point: Southern California punks No Motiv, who've returned for a third Vagrant album. Original drummer Pat Pedraza exited before *Daylight Breaking*'s recording, so bassist **ROGER CAMERO** put his four-stringer away, picked up a pair of sticks, and began tracking. Fortunately, Camero's a superb timekeeper, steadily grooving with minimal fuss. There's nothing overtly technical here, just uncomplicated, hard-driving, Foo Fighters–inspired melodic punk. Fans familiar with Pedraza's performance on previous No Motiv recordings would be hard-pressed to notice much of a difference. And for the talented Camero, that ought to serve as quite the compliment. **Waleed Rashidi**

## ***Sluts Of Trust***

We Are All Sluts Of Trust (Chemikal Underground)

You might not even realize this is a two-person band, there's so much energy and sound coming at you. Fast, abrasive in a good way, explosive, intense, well sung, live sounding, beautifully recorded, unusually structured, and with precious few references to any trendy styles, Sluts Of Trust's debut simply *kills*. Drummer **ANTHONY O'DONNELL** does just what he should: grooves like a demon, sprays flamboyant fills, keeps the cymbals ringing, pounds on floor toms like a jackhammer, and sweats a *lot*. Namby-pamby this ain't. **Adam Budofsky**

## ***Various Artists***

Festival In Havana (Fantasy)

Recorded in 1955 with a battery of percussionists and vocalists, this disc traces the roots of Cuban music with all its romance and firepower. Though it often sounds simply like congas, bongos, claves, and vocals, the liner notes reveal musicians manning tumba, quinto, coro, and various percussion. The singing soars and swoops like The Buena Vista Social Club, but the supremely dynamic drumming is much more primal and driven. Medium tempos abound, so don't expect wailing solos. But the craft displayed in these mambo, rumba, and conga rhythms is the real deal. **Ken Micallef**

## ***Dave Douglas***

Strange Liberation (Bluebird)

Trumpeter Douglas is a daring, restless composer, so he needs a drummer who can keep up with his ever-shifting stylistic whims. **CLARENCE PENN** is up to the task. He does some straight-ahead brushwork on "Skeeter-ism," then blasts off in a linear flurry on "Seventeen." Though he plays differently on almost every track—"Rock Of Billy" features a surf beat morphing into a swing feel—his washy ride cymbal links it all. *Strange Liberation* is rich in atmosphere and melody, thanks to **Uri Caine**'s *Bitches Brew*–recalling Rhodes and the presence of special guest guitarist **Bill Frisell**, whose inimitable chiaroscuro style inspired Douglas's compositions here. **Michael Parillo**

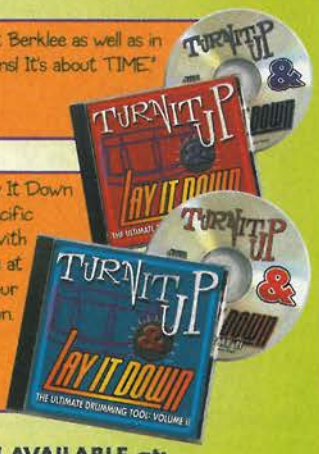

TURN IT UP & LAY IT DOWN

A Berklee College of Music reccommended play along CD for Drummers and percussionists of all skill levels.

The Series

"I use it in my private lessons here at Berklee as well as in an array of other classes. Congratulations! It's about TIME."
-Kenwood Dennard
Berklee College of Music

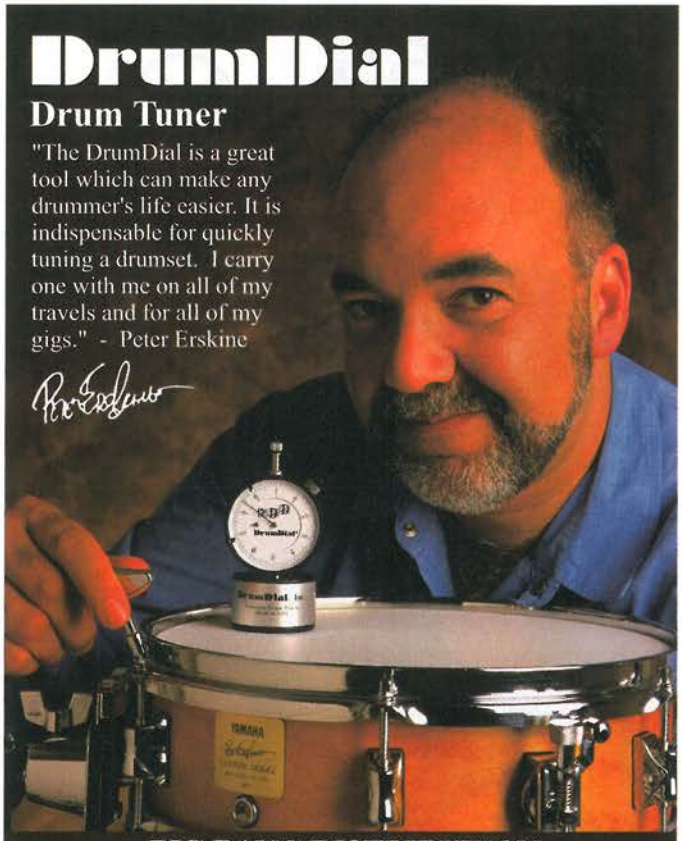
I've been using your Turn It Up & Lay It Down CD with my students at Seattle Pacific University. They love it! It beats playing with a metronome and they can be creative at the same time. Thank you for your contribution to percussion education. Keep up the good work!
-Dan Adams
Director of Percussion Studies




Vol. I & II NOW AVAILABLE at:
www.moderndrummer.com
& fine retailers worldwide.

DrumFun.com
Seriously... just for the Fun of it!
Dealer Inquiries - Rhythm Tech: 800.726.2279

DrumDial
Drum Tuner
"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry one with me on all of my travels and for all of my gigs." - Peter Erskine



BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324
Ph. 800-547-6401 www.bigbangdist.com

# From Today's Blazing Young Players...

...Jon Theodore (Mars Volta),
Morgan Rose (Sevendust),
Mike Cosgrove (Alien Ant Farm),
Scott Underwood (Train),
Adam Deitch (John Scofield),
Keith Carlock (Sting),
Mike Marsh (Dashboard Confessional),
Steve Jocz (Sum 41),
Steven Drozd (Flaming Lips),
Shannon Larkin (Godsmack),
Travis Barker (Blink-182),
Stanton Moore (Galactic),
William Goldsmith (The Fire Theft)

# ...To The Legends Of Drumming...

...Steve Gadd, Jim Keltner, Steve Smith, Hal Blaine, Glen Velez, Terry Bozzio, Jack DeJohnette, Jeff Hamilton, Simon Phillips, David Garibaldi, Roy Haynes, Zakir Hussain, Omar Hakim, Airto, Rod Morgenstein, Billy Cobham, Ringo Starr, and more

Hot New Players
to Seasoned Veterans.

MODERN DRUMMER®

COVERS IT ALL!

Subscribe Toady.

www.moderndrummer.com

# DVDs

## Anthrax Music Of Mass Destruction (Sanctuary)

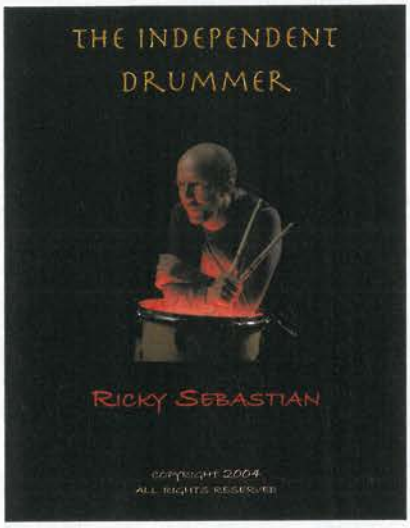
**CHARLIE BENANTE** turns in a rock-solid performance on Anthrax's new live CD/DVD. Recorded in Chicago in late 2003, this set features the group performing a nice mix of new and classic Anthrax songs. The band's performance is raw and tight, with Benante keeping the chugging guitar rhythms locked down. And the clear recording answers any questions regarding Benante's drum licks, especially when it comes to his bass drums. The best live metal recordings not only capture the music, but the energy of the performance. This package delivers. **Martin Patmos**

# BOOKS

## The Independent Drummer

by Ricky Sebastian (Independent)

**level: intermediate to advanced, $35 (with CD)**




With a top-shelf reputation as both performer and teacher, Sebastian delivers a welcome, long overdue volume. Culling his teaching experiences from The Drummers Collective and The University Of New Orleans, Sebastian's meaty book offers exercises applicable to all styles. The emphasis is on a common independence method: increasingly challenging figures are played with each limb while various ostinatos are maintained. Other sections cover solo and fill ideas, hand-foot coordination exercises, warm-ups, and a sampler of rhythms from Louisiana, Brazil, and The Caribbean. It's an effective skill-building volume that will end up dog-eared and revisited for a lifetime. (www.strdigital.com) **Jeff Potter**

## Basics In Rhythm

by Garwood Whaley (Hal Leonard)

**level: all, $19.95**

Rhythm is the foundation on which all music is built, so why not have a book that is only about the subject? Well, Garwood Whaley feels the same way, that's why he penned *Basics In Rhythm,* an instructional text for all instruments and voice. Whaley's introduction is extremely thorough, touching on everything from note and rest values, to time signatures, to counting methods. Each lesson builds upon the next, starting out with whole, half, quarter, and 8th notes and simple time meters, and ending with mixed meters like 5/8 and mixed note values. The student is asked to clap and count out loud, so no instrument except your own body is needed. Also, each exercise is accompanied by a track from the two CDs. This is always a nice addition to any instructional book. *Every* musician could learn a little something from *Basics In Rhythm.* **Fran Azzarto**

**To hear many of the artists reviewed in this month's *Critique*, be sure to tune in to MD Radio at www.moderndrummer.com.**

MD Radio

## Exercises For Natural Playing

by Dave Weckl (Carl Fischer)

**level: intermediate to advanced, $14.95 (with CD)**

If a picture is worth a thousand words, then *MD* readers interested in getting the most out of this book/CD package should purchase Weckl's *Natural Evolution* DVD series to fully understand and develop the advanced techniques and exercises explained and charted in this brief collection (31 pages). Topics covered include various stick techniques, double-stroke and one-handed-roll technique, double-pedal exercises, Swiss-triplet stickings, and time and motion patterns. Although Dave isn't exactly Mr. Personality at the mic', the audio is helpful. The challenging highlight of this package is the play-along chart with CD audio of Weckl's uptempo Latin jazz track "Tiempo De Festival." Overall, great information for the price. **Mike Haid**

## Double Bass Drumming

by Jeff Bowders (Hal Leonard)

**level: intermediate to advanced, $19.95 (with CD)**

In today's world of phenomenal double bass drummers like Donati, Mangini, Minnemann, and Lang, a package like this is an excellent tool for keeping up with the flashiest feet on the planet. Bowders' "mirrored groove system" ingeniously allows both feet to gain equal dexterity by creating two-bar phrases that reverse identical (mirrored) foot patterns at the beginning of each bar. Bowders trains our fumbling feet with endless combinations of 8th, 16th, 32nd, and triplet combinations of double bass groove patterns, and he includes various ride patterns for advanced development. Jam-packed with over a hundred well-designed pages featuring eight two-bar phrases per page, plus a CD-R that highlights at least one exercise per page, this package is well worth the investment. **Mike Haid**

## Drumstick Spinology

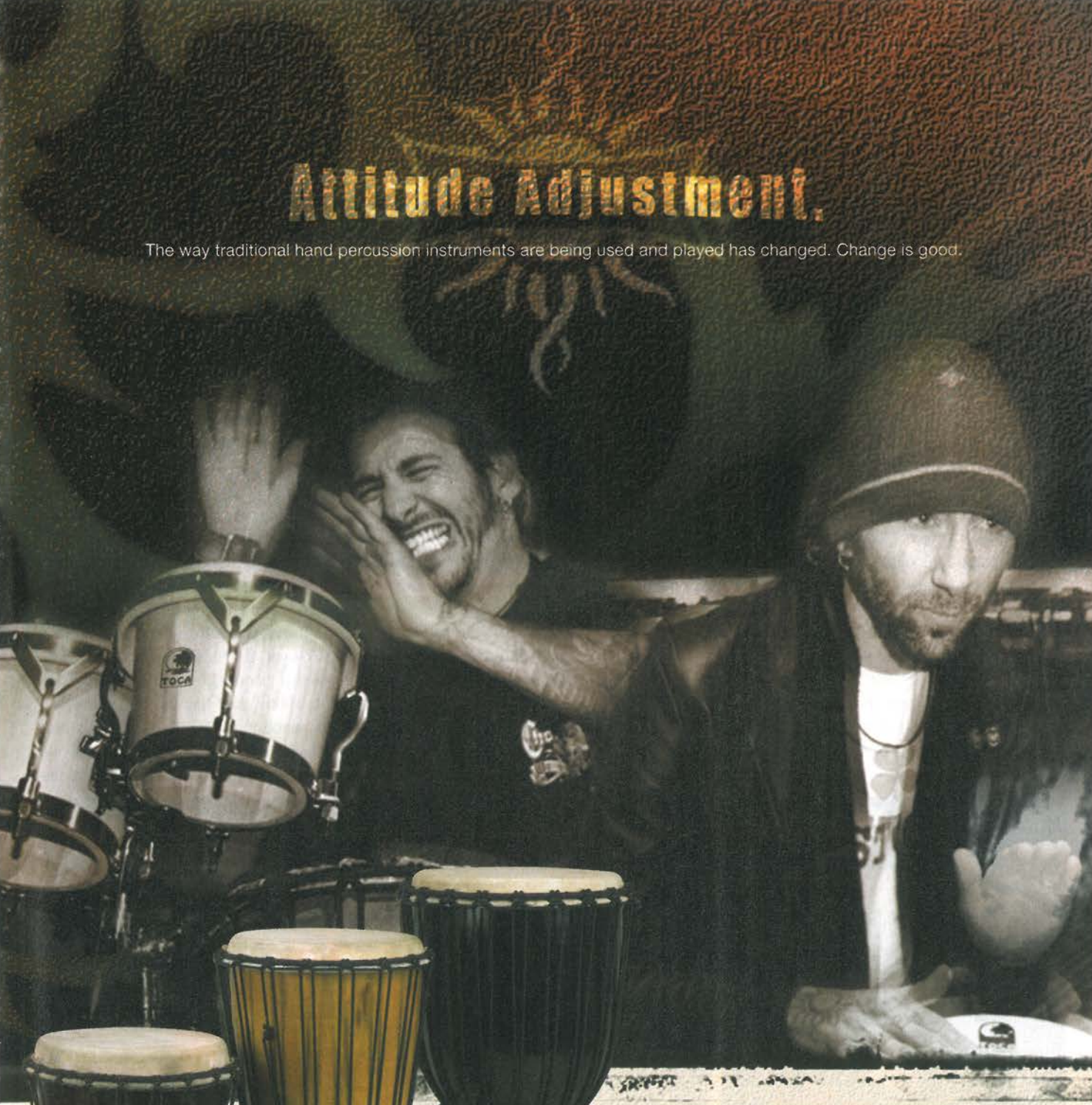
by Steve Stockmal (independent)

**level: all, $29.95 (with DVD)**

Do we drummers really take this stick-spinning thing seriously? Judging by the stick tricks seen in many of today's top drumming DVDs and videos, I guess we do! So, if spinning is your thing, this book/DVD will set you on your way to some nifty moves and tricks that are sure to impress. Stockmal explains several spins and rolls in a somewhat awkwardly designed book with lots of filler and an instructional DVD that's less than industry standard. Don't get me wrong, there is plenty of entertainment value in these tricks, and there's lots of coordination involved in developing the moves that Stockmal offers. It's the thought that anyone has the time to devote to perfecting stick spinning and still finds time to improve drumming techniques that makes me envious. (www.drstix.com) **Mike Haid**

# Attitude Adjustment.

The way traditional hand percussion instruments are being used and played has changed. Change is good.




SULLY ERNA AND SHANNON LARKIN - GODSMACK

TOCA IS PROUD TO BE ASSOCIATED WITH MULTI-PLATINUM RECORDING ARTISTS GODSMACK AND THEIR OUTSTANDING, NON-TRADITIONAL SOUND.
SULLY AND SHANNON PLAY TOCA AFRICAN AND SYNERGY DJEMBES AND TRADITIONAL SERIES BONGOS.

Godsmack

Check out the band's new CD *The Other Side*, and visit them online at Godsmack.com.

TOCA

Just Play.™

www.tocapercussion.com

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002 Phone: 877-KAMAN MUSIC Fax: 877-KAMAN FAX

# Cape Breton DrumFest

The fourth Cape Breton DrumFest, held this past May 1 and 2, gathered drummers from around the world for a display of diverse styles and approaches. Hosted by Bruce and Gloria Aitken, the event was staged at the Savoy Theater in Glace Bay, Nova Scotia. The theater's excellent sightlines were augmented by video screens, allowing the audience to view the performances from different angles.

Nova Scotia drummer **Bob Gaudreau** opened Saturday's show. With credits ranging from The Winnipeg Orchestra to Bryan Adams, Gaudreau chose the history of soul and R&B as his topic. He played to Gospel and soul tracks, instructing the audience in the nuances of classic "train" and shuffle beats.

Berklee College instructor **Sergio Bellotti** followed. After an impressive solo, he played to some European music. Then he spoke about stick control and the use of space. Sergio also discussed what to do to get a job, mentioning a series of *MD* articles about what bandleaders want from drummers. He encouraged the audience to think about *music*, not just about drumming.

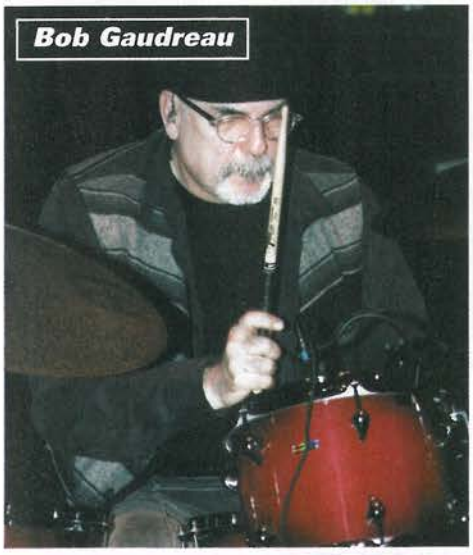
The Otarion Maritime Showcase gave young local drummers an opportunity to show their stuff. Saturday's set saw nine-year-old **Joel Payne**, as well as teenagers **Amber Buchanan**, **Allan MacEachern**, and **Keith Dawson Jr.** show why they are among the drummers of the future.

Next up was **Mitch Dorge**, noted for his work with Crash Test Dummies. Mitch not only dazzled with his playing, but also had everyone laughing at stories about some of the disasters he encountered early in his career. He went on to explain how other musicians and engineers helped him to expand his idea of the drums as a musical instrument. He also promoted reading music, saying, "It enhances your vocabulary. If you learn to read, you're going to be able to express yourself behind your drums."

Brazilian recording artist and drum-school owner **Vera Figueiredo** played along to some of her CD tracks. Then she launched into an entertaining drum and percussion solo that incorporated complicated Latin rhythms and a variety of unusual sound sources around the kit. Blocks, bells, and four distinctly different hi-hats all contributed to the percussive choir.

Saturday closer **Mike Mangini** blew away the audience with some astonishingly fast soloing, culminating in a blur of arms crossing over the toms. This was combined with some blistering double-bass work, all of which earned Mike a standing ovation. Mike also played along to some heavy metal tracks, teasing the audience about how loud the music was. After his solo, he spoke about the camaraderie between drummers, and explained his setup.

Sunday's show started with Canadian jazz legend **Jerry Granelli**, who's played with Ralph Towner, Bill Frisell, and Vince Guaraldi. Jerry was a pioneer of world jazz fusion during the 1960s, and has been a respected teacher since the '70s. He started his program playing the drums and cymbals with his hands as he walked around "exploring the


Bob Gaudreau

Mike Mangini

Sergio Bellotti

Mitch Dorge

Vera Figueiredo

kit." He posed the question of whether we are drummers or musicians before playing along to a variety of songs and receiving the first standing ovation of the day.

New Jersey drummer, drum-school owner, and cable TV–show host **Neil Garthly** played with his back to the audience so that they could see what he was doing on his array of foot pedals. Neil literally danced over the pedals as he laid down fast and intricate patterns on the kit—all the while managing to juggle the sticks as he played. Neil spoke of the respect, discipline, self-esteem, and confidence that drumming develops. He also stressed the need to meet new people and learn new things, saying, "You have to expose yourself to what you don't know."

The second Otarion Showcase of the weekend followed. The talented group of youngsters who performed included **Andrew Brown**, **Charles Urich**, **Samantha Dignard**, and the duo of **Darren Gallop** and **Devon Strang**.

*MD* senior editor **Rick Van Horn** was next. Rick spoke about the magazine, and about his own drumming history. He explained how he played many different styles over the years, because as a "working drummer" his job was to play whatever was popular at the time.

After playing to a couple of tracks, Rick discussed drumkit ergonomics. He described how his complex setup was created, based on the most efficient and comfortable way to play. He also discussed his "formula for success," explaining the importance of comfort, groove, and musicality. "Time and feel are the components of groove," he said. "Time can be practiced with a metronome, but feel is something else again. You've got to be the kind of drummer *everyone* wants to play with."

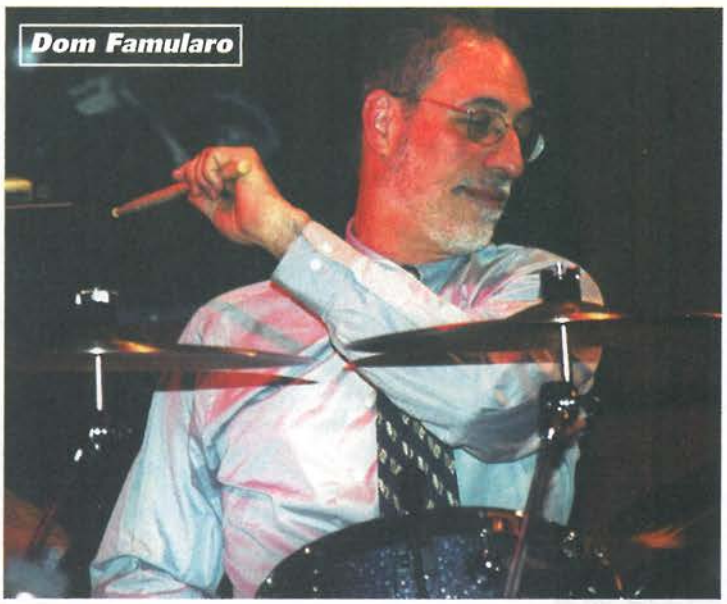
**Mark Kelso**, who has appeared with Gino Vannelli and Randy Brecker, started his set with a discussion of the impact of music—and drums in particular. "It's about connecting, not just blowing people away with licks," he said. "If I see people moving to the music, I've done my job." Mark remarked on how, in his early career, "I was so caught up in technique and chops, it held me back as a musician." He concluded by playing and singing to some entertaining tracks, earning a standing ovation at the end of his performance.

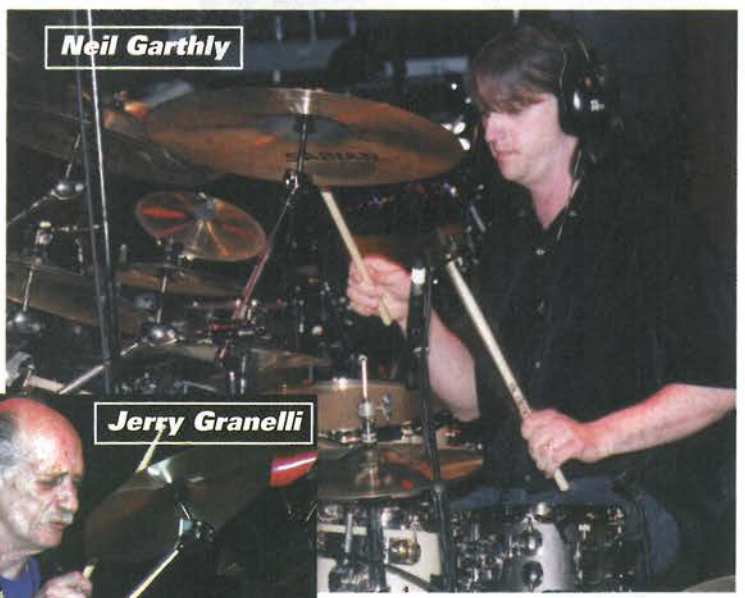
Inspirational speaker and drummer **Dom Famularo** closed the show. Dom stressed the importance of learning, growing, and living for now. He told the audience that percussion is a language, dating back to native peoples who used drums to communicate, with each drum conveying a message. "How you live your life is *your* message," he said.

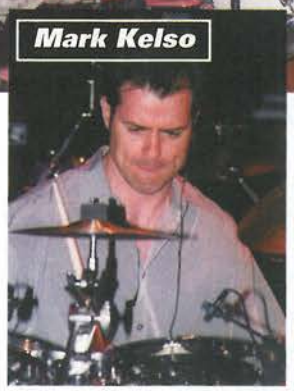
Dom finished off with one of his trademark solos, varying from quiet and tender to loud and furious. Following his set, Dom led the traditional ear-splitting DrumFest encore, with all of the weekend's performers and staff on stage playing whatever drums and percussion instruments were at hand.

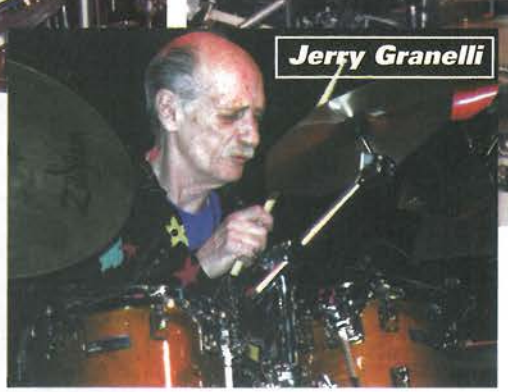
In addition to several local businesses and government agencies, the Cape Breton DrumFest was sponsored by Audix, Evans, Headhunters, Latin Percussion, Mapex, Meinl, *Modern Drummer*, Monolith, Paiste, Pearl, Pro-Mark, Premier, Remo, Sabian, Shure, Taye Drums, Trueline, UFIP, Vic Firth, Yamaha, and Zildjian.

**Story and photos by Jim Cornall**





# Hollywood Custom & Vintage Show

The recent Hollywood Custom & Vintage Drum Show brought together some of the best available vintage gear, a substantial contingent of custom drums, and products from major drum, cymbal, and accessory manufacturers. The seventh annual show, which was held at the Remo Percussion Center in North Hollywood, set new attendance records.

Besides the exciting gear on display, the show is also known for its intimate drum clinics. Producers Kerry and Patty Crutchfield continued in that tradition by presenting recording great **Hal Blaine** (sponsored by Taye Drums), jazz great **Don Osborne** (Drum Workshop), *Tonight Show* drummer **Marvin "Smitty" Smith** (Pearl), and studio pro **Albe Bonacci**. Blaine kept the crowd riveted as he recounted experiences and anecdotes from his extensive career. Osborne gave an inspired performance, and Smith entertained with a question & answer session followed by a set with his band. Bonacci gave an informative clinic demonstrating some unique patterns, while contending with a splint on a sprained left foot! Also in attendance to answer questions and sign books were historians **John Aldridge** and **Rob Cook**.

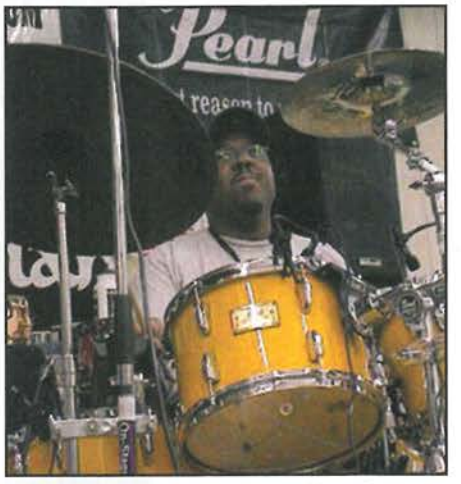
Manufacturers represented at the show included **Bosphorus**, **Craviotto Percussion**, **Drum Solo**, **Dunnett**, **DW**, **Fever Drums**, **Innovative Percussion**, **Istanbul**, **Jalapeno**, **Joshua Tree**, **Ludwig**, **Mayer Bros.**, **NSMD Drums**, **Taye**, **Thumper**, **Tempus**, and **Pintech**. Hundreds of prizes were raffled off, including snare drums from DW, Mayer Bros., and Craviotto.

The 2004 show will be held October 2–3. Information—along with images and movie clips from the 2003 show—can be found at www.vintagedrumshow.com.

**Ronn Dunnett**

**John Aldridge's engraving work was on hand for closer inspection.**

**All the way from England came Jalapeno with this interesting kit.**




**"Smitty" Smith locked it down during his performance.**

**Wooden Rogers Dynasonics were featured items.**

**Tempus showed this prototype Club Date kit in bronze sparkle.**

**Drum Fever displayed this Red Hot Chilies twin-kick setup.**

# Musikmesse International Press Award 2004

Fifty-eight international music magazines—including *Modern Drummer*—recently voted for the best products of 2003/2004 in order to determine the winners of the Musikmesse International Press Awards. The awards were presented to the recipients at a special ceremony held at the Frankfurt, Germany Musikmesse on April 1.

MIPA winners in drum- and percussion-related categories were: Drums—**Yamaha** Absolute Nouveau Series; Cymbals—**Zildjian** K Custom Session series; Hardware—**Pearl** BC-2000 cymbal boom stand; Drumsticks—**Zildjian** Anti-Vibe series; Drumheads—**Evans** Strata concert heads; Electronic Drums—**Roland** TD-20 V-Pro; Percussion Instrument—**Latin Percussion** One Shot Shaker Live; Drum Microphone—**Audio Technica** AE 2500. Congratulations to all the winners from *Modern Drummer*.

# UK Young Drummer Of 2004

Over the last few months, UK drum site Mikedolbear.com has encouraged players up to sixteen to send in footage of themselves playing their drums for the second annual "Young Drummer Of The Year" competition. Hundreds of tapes were received and screened by top professional drummers, including Thomas Lang. The top twelve contenders went to the finals held recently in Birmingham, England.

**Mike Dolbear** was the emcee for the day. He began by introducing judges **Andy Edwards**, **Ade Holbrook** (AD&R promotions), **Phil Solomon**, **Jerome Marcus** (Sabian), **Ralph Salmins**, **Simon Hanson**, and **Geoff Dugmore**. Each competitor had to play a two-minute solo, play with a guitar and bass player on a tune written for the competition, and finally play a blues shuffle. They were given the tune three weeks before the finals, but only heard the shuffle that day. Each competitor also faced a five-minute interview with the judges.

Competitors included **David Elliot**, **Nathan Hatwell**, **Chris King**, **Guy Jones**, **Paul Stanley McKenzie**, **George Bird**, **Joe Breban**, **Warren Digney**, **Peter Hodge**, **Emily Dolan Davis**, **Matthew Weir**, and the eventual winner, **Ian Hendry**. About the winner, Mike Dolbear comments, "Ian has speed and chops in spades. He played a technically phenomenal solo interspersed with hi-hat stabs, odd times, double pedal chops, and a left hand that might make Vinnie Colaiuta jealous. He continued to impress the judges as he launched confidently into the band song. Some nice bass/tom fills paved the way for a steady, grooving 16th-note pattern. Great stuff!"

**UK Young Drummer Of 2004 Ian Hendry (left) and contest producer Mike Dolbear**

Each finalist was given a cymbal bag stuffed with DVDs, books, T-shirts, sticks, heads, and other gifts. Ian Hendry won a selection of product prizes, as well as an appearance on a local television program. The Young Drummer Of The Year contest is the only national event of its kind in the UK. Watch for announcements of next year's competition on www.mikedolbear.com.

**Mark Pusey**

Now Available
NEW
UFIP
STANDARD CAST BRONZE

GENIO SERIES
$299

Genio Set
16" Crash • 20" Ride • 14" HiHat
Complete with Deluxe Cymbal Bag

Primo Series
$199

Primo Set
16" Crash • 20" Ride • 14" HiHat
Complete with Deluxe Cymbal Bag

$9.99 will get YOU a UFIP 10" Splash when you place your order online at:

A DRUMS plus
1112 Boylston St • Boston MA
www.adrums.com • info@adrums.com
tel. 617 424 0909
Adrums is a UFIP Sound Center where you will find the complete selection UFIP Roto-Cast Bronze & UFIP Standard-Cast Bronze Collection

# VIRTUAL DRUMMER SCHOOL

BY SALVADOR NIEBLA

Alex Acuña
*on-line*

Ignacio Berroa
*on-line*

Bill Bruford
*on-line*

Gregg Bissonette
*on-line*

Luís Conte
*coming soon*

Peter Erskine
*coming soon*

Horacio "El Negro"
*on-line*

Giovanni Hidalgo
*coming soon*

Salvador Niebla
*on-line*

Dave Weckl
*on-line*

## Study at home with all these masters!

**Access to over 1200 online lessons in video with score and commentary for all levels and music styles.**

You will also find: drum solos in video, midi-files, loops, samples, sequencer, study guide, personalized advices, percussion faqs, drawings, news, forum, shop, ethnic music, dictionary and much more...

flat RATE from only 10$/€ per month.

**www.virtualdrummerschool.com**

audio-technica · the collective · EVANS DRUMHEADS · Premier · MAPEX · SABIAN · REGALTIP · REMO · VIC FIRTH · Zildjian

ROSELLÓN, 188, 2°F 08008 BARCELONA - SPAIN TEL/FAX: (+34) 934 539 099 - INFO@VIRTUALDRUMMERSCHOOL.COM

# Indy Quickies

Drummer **Jonathan Moffett**, known for his work with The Jacksons, Madonna, and Elton John, hosted a charity event for Action For Brazil's Children Trust held on April 3 at the Remo Percussion Center in North Hollywood. Performers included drummers **Bobby** and **Adam Alt**, and percussionist **Jorge Bermudez**. Also appearing was rock drummer **Eric Singer**.

The event was a fundraiser for Mae Mare, a project that supports over two hundred mothers and four hundred children living in extreme poverty. Sponsors included Remo, Sabian, and *Modern Drummer*. For more info go to www.abctrust.org.uk.

This past March 26, the Angels On Earth Music For Healing Foundation presented **Sheila E** with their inaugural Angels Across America Award. The foundation cited the artist's significant contributions to the success of the Lil' Angel Bunny Foundation (LABF), an organization dedicated to enriching the lives of abused, abandoned, and emotionally disturbed children. Along with the award, a $1,000 donation was given to the Lil' Angel Bunny Foundation.

Sheila's recent activities on behalf of LABF include a fundraiser called "Giv2Liv," which was launched in Japan. In February, Sheila appeared on Fox News Channel's *The O'Reilly Factor*. That one spot raised $60,000 for the LABF.

**John Beck**

World-renowned percussionist **John Beck** is this year's recipient of the JD Award, established by The Commission Project (TCP) to honor outstanding music educators. Beck is professor of percussion at Eastman School of Music. He is also the retired timpanist of the Rochester Philharmonic Orchestra, past president of the Percussive Arts Society, and an international clinician. Beck received the award at a ceremony held this past April 1.

Initial artist confirmations for the twelfth annual **Montreal Drum Fest** include **Billy Kilson & BK Groove** (DW, Sabian, Vater), **The Drumbassadors—René Creemers & Wim DeVries** (Sonor), **Rayford Griffin** (Tama, Paiste), **Sam Aliano** (Mapex, Sabian, Vater, Remo), **Thierry Arpino** (Zildjian, Regal Tip, GMS, Evans), **Ralph Irizarry & Timbalaye** (Latin Percussion), and **Dave Langguth** (Taye, Sabian). The show will be held November 12–14 at Pierre Mercure Hall in downtown Montreal. For more information go to www.montrealdrumfest.com.

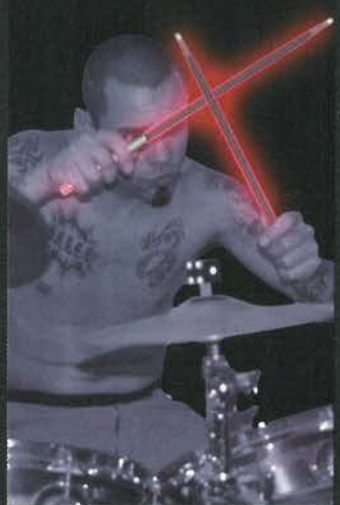
# Who's Using What

Studio and touring legend **Steve Gadd** has joined Latin Percussion's artist roster. Other new LP artists include **Hakim Ludin** (percussionist/educator), **Shawn Pelton** (*Saturday Night Live* band, Sheryl Crow), **Charles Penalver** (Oscar D'Leon), **Gerardo Rivas Jr.** (Victor Manuelle), **Antonio Sanchez** (Pat Metheny), and **Scott Underwood** (Train).

New Yamaha artists include drum teaching legend **Freddie Gruber** and Nashville studio great **Eddie Bayers**, along with

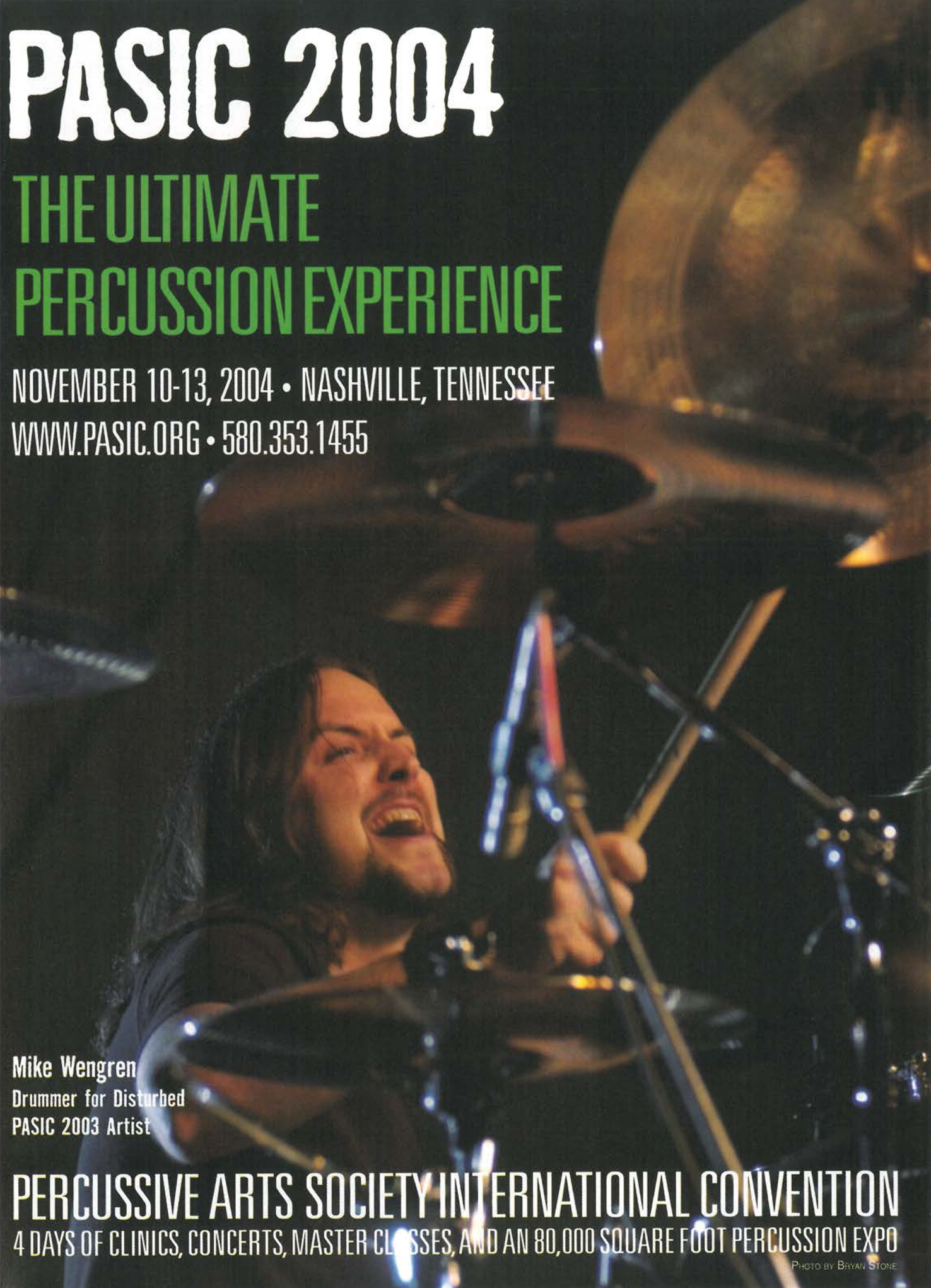
PowerStix

TURN ON
the power
of
performance



With a simple twist
the crystal clear,
virtually unbreakable
drumsticks light up
creating visual effects
that will enhance
the whole
drumming experience!

www.powerstix.com


PASIC 2004
THE ULTIMATE
PERCUSSION EXPERIENCE
NOVEMBER 10-13, 2004 • NASHVILLE, TENNESSEE
WWW.PASIC.ORG • 580.353.1455
Mike Wengren
Drummer for Disturbed
PASIC 2003 Artist
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
4 DAYS OF CLINICS, CONCERTS, MASTER CLASSES, AND AN 80,000 SQUARE FOOT PERCUSSION EXPO
PHOTO BY BRYAN STONE

**Marcus Randolph** (Robert Randolph and The Family Band), **Oliver Charles** (Ben Harper), **Mark Baker** (Ministry), **Ralph Rolle** (*Live At The Apollo*), **Calvin Rodgers** (Fred Hammond), **Rob Jenkins** (DropBox), **Rich Mercurio** (Jonatha Brooke), and **Charles Collins** (Philadelphia Sound).

**Josh Eppard** (Coheed And Cambria) and **Andy Hurley** (Fall Out Boy) are new C&C Custom Drums endorsers. **Kliph Scurlock** will be playing his C&C kit, hand-painted by Kansas City artist Marc Tweed, with The Flaming Lips on the Lollapalooza tour.

**Brian Frasier-Moore** (Christina Aguilera), **David Palmer** (Rod Stewart), **Jhenese Hester** (Rizen/Gospel artist), **Cora Coleman** (independent), **LaFrae Olivia Sci** (independent), **Dave Chavarri** (Ill Nino), **Darrin Pfeiffer** (Goldfinger), **Jay Skowronek** (Maxeen), **Josh Eppard** (Coheed and Cambria), and **Marco Meneghin** (Liz Phair) are all playing Vater drumsticks.

**Nick Angelis** has joined the Evans Performing Artist Program. Angelis was the original featured performer/snare soloist for the Tony and Emmy Award–winning Broadway hit *Blast!*

Recent gold medal winners in the 2004 WGI World Championships include **Music City Mystique** and **Centerville High School**, both of whom played Pearl drums and Adams percussion instruments designed specifically with indoor acoustics in mind.

Also winners at WGI were **Franklin High School** from Indianapolis and **Rancho Cucamonga High School** from Chino Hills, California. They finished first in Scholastic World Concert Percussion and Scholastic Open Percussion, respectively, with support from Pro-Mark drumsticks and mallets.

**Kim Urhahn** (Lillix), **Richard Christy** (ex-Iced Earth), and **Ben Smith** (Heart), are new Pearl artists.

**Mapex** drums and hardware were recently featured at the South By Southwest Music Conference in Austin, Texas. Partnering with retailer and backline company The Music Lab, Mapex supplied kits at eighteen venues during the four-day event, including the 22nd Annual Austin Music Awards on Wednesday, March 17.

**Mike Justian** (Unearth) and **Aaron Gainer** (12 Stones) are new Meinl cymbal artists.

Percussionist **Jody Linscott** (Dido, Elton John) and drummer **Jet Black** (The Stranglers) are using Protection Racket products.

## Quick Beats

### Dave Palmer
(Rod Stewart)

**What is Rod Stewart's latest tour like?**

It's divided into two sets. We open with a set that has all of his rock hits, and then we break and change equipment for the second part, which features jazz standards.

**What equipment are you using?**

I'm using two different kits, one for the rock set and another for the standards set. Both kits feature DW drums, Paiste cymbals, and Vater sticks and brushes. For the rock set I use a 20x24 kick, a 13" rack tom, and 15" and 18" floor toms. For the standards set, Rod really wanted a warm sound from the kit. So I use a 20" kick with a Remo coated PowerStroke 3 head, and a 12" rack tom, 14" floor tom, and a 5" snare with FiberSkyn 3 heads.

**How is the transition from sticks to brushes?**

It's very interesting to me because I haven't played brushes in almost twenty years. I've played brushes for loop-type things, but nothing like this, with the left-hand sweep and the right hand playing the backbeat.

We found that we get most of the sound from the small kit from the overhead mic's. They give it that older-style sound that works perfectly for this music. We play to a click track for the standards set as well.

We do play "Maggie May" and "We're Having A Party" in the jazz set, and I go back to sticks for those two songs. Then we go back to the rock kit to end the show. All together we play for about two and a half hours. It's certainly a fun tour, and it's been going great.

# DRUM MARKET

## Advertise in Drum Market

and reach over a quarter million drummers worldwide.

**RATES**
**Minimum frequency:** 3 months
**Minimum ad charge:** $10

**3x:** $1.75 per word, per month
**6x:** $1.60 per word, per month
**12x:** $1.45 per word, per month

**Boldface words:** add 75¢ per word, per month.
**Address:** add $5 per address, per month.

**PAYMENT**
Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

**TERMS**
Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

**CORRESPONDENCE**
Joan Stickel
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

## Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

| ISSUE DATE | CLOSING DATE | ON SALE DATE |
|---|---|---|
| JAN | Sept 15 | Nov 30 |
| FEB | Oct 15 | Dec 30 |
| MAR | Nov 15 | Jan 30 |
| APR | Dec 15 | Feb 28 |
| MAY | Jan 15 | Mar 30 |
| JUN | Feb 15 | Apr 30 |
| JUL | Mar 15 | May 30 |
| AUG | Apr 15 | Jun 30 |
| SEPT | May 15 | Jul 30 |
| OCT | Jun 15 | Aug 30 |
| NOV | July 15 | Sept 30 |
| DEC | Aug 15 | Oct 30 |

## For Sale

**Vintage Drum Center** now offers new gear too—cymbals, hardware, parts, kid's drumsets, heads, cases, and more! Www.vintagedrum.com. Tel: (800) 729-3111.

**American Music Drumparts**—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

**Rogers-Rogers**—We bought the entire inventory from Fender in the 1980s! Drumheads, sticks, hoops, Dyna-sonic frames, collet noses. We also carry a full line of vintage drums, Slingerland, Ludwig, Gretsch, Camco. Al Drew's Music, 526 Front St., Woonsocket, RI 02895. Email: aldrewmusic@aol.com, tel: (401) 769-3552, fax: (401) 769-4871.

**Carbonlite Drum Racks: Lighten your load.** Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, **www.carbonlite.com.**

**Sit on your Big-Azz and play!** The most comfortable drum throne seat with the best stand by Gibraltar. **Http://big-azz.com.**

Three beautiful Italian hand-crafted Tamburo Opera kits available. Stave construction. Wholesale prices. Incredible sound, quality, and value. (303) 650-1420.

**Drum Supply House**—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (731) 423-DRUM (3786), 44 Warehouse Courtyard, Ste. #105, Jackson, TN 38301, **www.DrumMaker.com.**

**50% off** all drumheads, 50% off all drumsticks, up to 50% off cymbals. **Www.drumstixtoo.com.**

**Eames** hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. **Www.Eamesdrumshells.com.**

**Gretsch Drums**, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Stacked Shell segmented snares, kits, and shells. **Www.Globaldrumco.net**.

**Unique kick drum beaters**: Skull beaters, basketball beaters, 8-ball beaters, dice beaters, and more! **Www.marrelldrums.com.**

**Sexy Drum Posters. Www.brookemccloud.com/productssexyposters.htm.**

**Full-color bass drum heads** custom made with your photos, logos, digital files. Or choose an image from our catalog. **Www.VividHeads.com.**

**Moms Music**. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. Www.momsmusic.com.

**Drum Bum: T-Shirts,** hats, decals, keychains, and 400 **free** lessons! **Www.drumbum.com.**

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, drum circle info from around the world, and more. **Www.DrumsOnTheWeb.com.**

## Study Materials

**Www.easyreaddrumcharts.com.** Hundreds of Top-40 drum charts, accurate, neat, most will print out on 1 A4 sheet.

**Free drum books** and **magazines**. Download the hottest new drum books and the new DrumPro magazine series free. Www.drumpro.com.

**Drumstick Spinology:** The complete method of spinning drumsticks, 80 pages, 56-minute DVD. Www.drstix.com.

**"Fast Hands For Drummers"** to order, send $12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

20 popular rudiments with cassette tapes and music. Send $20 to Scott L. Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.


THE FACULTY. THE PROGRAMS. THE CITY.

thecollective

THE WORLD'S PREMIER DRUM SCHOOL

thecollective 541 Avenue of the Americas, New York, NY 10011 212-741-0091 www.thecollectivenyc.com

# Vintage Corner

## For Sale

**Vintage Drum Center**—Buy with confidence from an expert! Ludwig, Slingerland, Rogers, Gretsch, Zildjian, and more. Money-back guarantee. Www.vintage-drum.com. Tel: (800) 729-3111.

**Professional Appraisal Service**. Vintage Drum Center. Www.vintagedrum.com/drum_appraise.htm.

**A Drummer's Tradition** features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat, tel: (415) 458-1688, fax: (415) 458-1689.

**BackBeat Drums** Vintage & Restored drums, cymbals, stands, and parts. **Tel: (208) 265-4336**, www.backbeatdrums.com.

For the finest in vintage drums/cymbals, it's Blair N Drums! Since 1987. We feature: K Zildjian (Istanbul) and Paiste Formula 602 cymbals. Also, drums by Gretsch, Rogers, Ludwig, Leedy, etc. Layaways available! Please call only to buy, sell, trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495. Email: blairndrum@aol.com.

**Vintage:** Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

**Www.drumschool.com**: 300 sets, 600 snares. (800) 810-DRUM.

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, Web site: www.rebeats.com.

## Wanted

**Immediate cash**—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

**Unusual-finish** drums: swirls, stars, top hats, engraved, etc. Also **Camco**, George Way, Gladstone, and Ringo drums. (800) 839-6634.

## Miscellaneous

**Www.vintagelogos.com.** Vintage-style logos for kick drums.

**Need drum lessons? Www.1stdrumlessonsonline.com.**

**Www.tigerbill.com:** Get your drum skills evaluated, Monster Chops lessons, MadPlayers, more.

**Master the 40 rudiments—www.rudiments101.com.** Perform with Gary Grainger (Scofield), Derek Wille (Cher), and Alvin White (Najee) with the unique **Wes Crawford's Drumset Play-Along DVD**, available at select stores and at www.MusicAndGames4U.com.

## Instruction

**NYC—Westchester**. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time." Www.edbettinelli.com.** Tel: (212) 759-2631, (914) 674-4549.

Dial-A-Beat. (516) 239-BEAT. Learn new ideas over the phone.

**Weak feet? Lame feet? Not cooperating?** In LA, get sick, scary double pedal chops! Rick, (310) 392-7499.

**NYC—Tabla.** Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

**Baltimore-Washington:** Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

**Stix Nickson** is accepting a limited number of drumset and percussion students, Port St. Lucie, Palm Beach, Florida. Digital recording facilities. Tel: (772) 337-4002 or email: stix@bellsouth.net. **Www.drummersonly.net.**

**Play-along music for drums and guitar,** instructional books and videos—all levels. Www.powerjamms.com, or call toll-free (877) 448-3786.

**NYC Drummers**: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

**Drummers and percussionists:** Learn drumset, congas, djembe, timbales, bongos. Study technique, reading, and rhythms. Online courses, instructional CD roms, and DVDs. Demo videos available for download! **Visit our E-learning center at: www.drumrhythms.com.**

## Wanted

**Vintage Drums**—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy, **Tel: (800) 729-3111** or (641) 693-3611, **vintagedrum@lisco.com.**

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

## Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's www.americandrumschool.com.

**Www.drumradio.com**. News, clinics, interviews, contests, and favorite stars. Join Rick Watts, your host each week at **www.drumradio.com.** Free clinic.

**Make money teaching drums! Www.brookemccloud.com/productsbooks.htm.**

We pay for original sheet music—solos, grooves, and exercises. **Www.biggoodmusic.com.**

**Www.MusiciansContact.com.** Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

**Musicians National Referral:** Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. Www.musicianreferral.com.

**Turn up the volume!** Drums, percussion instruments, books. Call (888) 838-4426. Free catalog. **Www.afrorhythms.com.**

**Now accepting artists.** Wholesale distribution. **Set-Fire Records**, PO Box 759, Springfield, LA 70462-0759.

**Drum Bum: T-Shirts** and gifts. Www.drumbum.com.

**Www.drumtips.com.** Over 200 **drum tips!**

**411drums.com—#1 drum portal** with free lessons, tips, articles, photos, links, tabs, glossary, and more!


2004 KOSA USA feel

07.26.04

Kenny Aronoff • Dave Garibaldi
Jim Chapin • Memo Acevedo
Emil Richards • Mike Mangini
Alessandra Belloni • Robby Ameen
Jerry Mercer • Richie Flores
Larry Marchese • Robby Ameen
Oumar N'Dyaye • Trichy Sankaran
Jeff Salisbury • Candido Camero
Rick Van Horn • Marco Lienhard
Dom Famularo • Aldo Mazza
Mario DeCiutiis • Kenwood Dennard
Allan Molnar • Glen Velez
John Beck • Lou Robinson
Répercussion
*...Plus surprise guests with* Oscar Stagnaro, *bass* and Rafael Alcala, *piano*

Aldo Mazza, *Artistic Director*

www.kosamusic.com
1-800-540-9030

One week you will never forget.

A week of intense, hands-on percussion training with the finest artists in the world.

Pearl · LP · pro-mark · Sabian · Ludwig Musser · Zildjian · Drummer · Shure · dw · Kaman · Audix · Mike Balter · Copeman · Tama · Warner Bros. Publications · Regal Tip · Evans · HQ · Yamaha · Remo · Mountain Rhythm · Berklee College of Music · Sibelius · Paiste

# ADVERTISER INDEX


Ahead Drumsticks ..... www.bigbangdist.com ..... 141
AJ's Pro Percussion ..... www.ajpropercussion.com ..... 156
American Music Drum Parts ..... www.amdrumparts.com ..... 159
Aquarian Drumheads ..... www.aquariandrumheads.com ..... 114
Atlanta Pro Percussion ..... www.atlantapropercussion.com ..... 150
Attack Drumheads ..... www.universalpercussion.com ..... 82
Audix ..... www.audixusa.com ..... 23
Auralex Acoustics ..... www.auralex.com ..... 158
Axis Percussion ..... www.axispercussion.com ..... 89
Bangfest 2004 ..... www.generationdrum.com ..... 155
Bass DrumO's ..... www.bigbangdist.com ..... 165
Beato ..... www.beatobags.com ..... 129
Black Panther Snares ..... www.blackpanthersnares.com ..... 11
Bosphorus Cymbals ..... www.bosphoruscymbals.com ..... 91
C and C Custom Drums ..... www.candccustomdrums.com ..... 156
Cadeson Drums ..... www.cadesonmusic.com ..... 89
Cappella Drumsticks ..... www.cappelladrumsticks.com ..... 159
Carl Hupp Project ..... www.carlhupp.com ..... 156
CLE Drums ..... www.cledrums.com ..... 158
ClearSonic ..... www.clearsonic.com ..... 157
Craigie Technology (The Duallist) www.theduallist.com ..... 159
Cymbal Crown Cymbal Holders www.bigbangdist.com ..... 158
D'Amico Drums ..... www.damicodrums.com ..... 158
Diamond Tip Drumsticks ..... www.porcaro.com ..... 157
Doug Tann ..... www.dreamwater.net/dougtann ..... 159
Drum Center of Lexington ..... 159
Drum Solo ..... www.drumsolo.cc ..... 14
Drum Supply House ..... www.drummaker.com ..... 159
Drum Workshop (DW) ..... www.dwdrums.com ..... 13,72/73,149
Drum World ..... www.drumworld.com ..... 93
DrumDial ..... www.bigbangdist.com ..... 166
Drumfun ..... www.drumfun.com ..... 166
Drums, Etc. ..... www.drumsetc.com ..... 159
Drums On Sale ..... www.drumsonsale.com ..... 158
Drumtech ..... www.drum-tech.co.uk ..... 165
Evans ..... www.evansdrumheads.com ..... 47
Explorers Percussion & Drums www.explorersdrums.com ..... 156
Vic Firth ..... www.vicfirth.com ..... 109,111,113
Vic Firth ..... www.vicfirth.com ..... 115,117,119
Fork's Drum Closet ..... www.forksdrumcloset.com ..... 156,159
Full Sail Real World Education www.fullsail.com ..... 135
Gbase Gear Mall ..... www.gbase.com ..... 18
George's Drum Shop ..... www.georgesdrumshop.com ..... 157
Gibraltar Hardware ..... www.gibraltarhardware.com ..... 110,139
Gretsch Drums ..... www.gretschdrums.com ..... 98,CV3
Handmade Rhythm ..... www.handmaderhythm.com ..... 159
Hansenfütz ..... www.hansenfutz.com ..... 157
Hart Dynamics ..... www.hartdynamics.com ..... 2
Hollywood Custom & Vintage Show www.vintagedrumshow.com ..... 183
House Ear Institute ..... www.hei.org ..... 54
HQ RealFeel Pad ..... www.daddario.com ..... 177
Hudson Music ..... www.hudsonmusic.com ..... 107,118
Humes & Berg ..... www.humes-berg.com ..... 102
Istanbul Agop Cymbals ..... www.istanbulcymbals.com ..... 64
Alchemy Cymbals ..... www.alchemycymbals.com ..... 65
Istanbul Mehmet Cymbals ..... www.istanbulmehmet.com ..... 85
Italuba ..... www.pimientarecords.com ..... 86
JamminSam Drum Wrap ..... www.jamminsam.com ..... 158
Janus ..... www.janushardware.com ..... 131
JC's Custom Drum Shop ..... www.jcdrums.com ..... 159
Jim Payne ..... www.funkydrummer.com ..... 159
Joe Morello ..... 159
KoSA ..... www.kosamusic.com ..... 179
Kotz Handbuilt Drums ..... www.tonecajon.com ..... 159
Larry Crockett ..... www.lcrockett.com ..... 159
Latin Percussion (LP) ..... www.lpmusic.com ..... 101
Long Island Drum Center ..... www.lidrum.com ..... 89
Ludwig ..... www.ludwig-drums.com ..... CV2
Mapex ..... www.mapexdrums.com ..... 105
Matt's Music Center ..... www.mattsmusic.com ..... 159
Mayer Bros. Drums ..... www.mbdrums.com ..... 158
Meinl Cymbals ..... www.meinlcymbals.com ..... 9,87
Memphis Drum Shop ..... www.memphisdrumshop.com ..... 159
MetroPad ..... www.educationalmusicaccessories.com ..... 157
Metrophones ..... www.bigbangdist.com ..... 151
Mikedolbear.com ..... www.mikedolbear.com ..... 159
Monolith Composites ..... www.monolithdrums.com ..... 24
MusiCares Foundation ..... www.grammy.com ..... 179
Musician's Friend ..... www.musiciansfriend.com ..... 99
Musicians Institute ..... www.mi.edu ..... 146
Off•Set Double Bass Drum Pedal ..... www.pointtremolo.com ..... 157
Pacific Drums & Percussion ..... www.pacificdrums.com ..... 137
Paiste America ..... www.paiste.com ..... 3
Peace Drums ..... www.peacedrum.com ..... 147
Pearl ..... www.pearldrum.com ..... 6/7,50/51,67
Percussion 101 ..... www.percussion101.net ..... 159
Percussive Arts Society (PAS) www.pas.org ..... 176
Pork Pie Percussion ..... www.porkpiedrums.com ..... 91
Power Music ..... 129
PowerStix ..... www.powerstix.com ..... 175
Precision Drums ..... www.precisiondrum.com ..... 158
Premier ..... www.premier-percussion.com ..... 27
Pro•Mark ..... www.promark.com ..... 49,103
Professional Music Studio ..... 157
Puresound Percussion ..... www.puresoundpercussion.com ..... 122
Regal Tip Drumsticks ..... www.regaltip.com ..... 127
Remo ..... www.remo.com ..... 63
Rick Latham ..... www.ricklatham.com ..... 159
RMV Drums ..... www.rmvdrums.com ..... 70
RockenWraps ..... www.rockenwraps.com ..... 156
Roland ..... www.rolandus.com ..... 17,19
RTOM/Moongel ..... www.rtom.com ..... 158
Rupp's Drums ..... www.ruppsdrum.com ..... 158
Rush ..... www.atlantic-records.com ..... 136
Sabian ..... www.sabian.com ..... 15,53
Sam Ash Music ..... www.samash.com ..... 163
San Francisco Drum Co. ..... www.sfdrumco.com ..... 159
Set-Fast ..... www.set-fast.com ..... 158
Shure ..... www.shure.com ..... 69
Sonor Drums ..... www.sonor.com ..... 84
Sunlite Drums ..... www.sunlitedrum.com ..... 112
SuperBeaters ..... www.superbeaters.com ..... 158
Superscope Technologies ..... www.superscopetechnologies.com ..... 159
Talent 2000 ..... www.talent2k.com/ ..... 159
Tama ..... www.tama.com ..... 78/79,123
Taye Drums ..... www.taye.com ..... 126,159
The Collective ..... www.thecollectivenyc.com ..... 178
The Drum Pad ..... www.thedrumpad.com ..... 159
The E Company (E-pad) ..... www.epadco.com ..... 157
The Rhythmic Arts Project (TRAP) www.traponline.com ..... 138
Thompson Vocal Eliminator ..... www.vocaleliminator.com/g.o/md 159
Timetech Drums ..... www.timetechdrums.ca ..... 156
Toca Percussion ..... www.tocapercussion.com ..... 169
Treeworks ..... www.treeworkschimes.com ..... 121
Turkish Cymbals ..... www.turkishcymbals.com ..... 140
UFIP Cymbals ..... www.adrums.com ..... 173
University of Music (Austria) ..... 150
Vater Percussion ..... www.vater.com ..... 25,159
VeriSonic ..... www.4ddai.com/vs ..... 139
Virtual Drummer School ..... www.virtualdrummerschool.com 174
West L.A. Music ..... www.westlamusic.com ..... 87
Wuhan Cymbals & Gongs ..... www.universalpercussion.com ..... 83
Yamaha ..... www.yamahadrums.com ..... 55,56/57,125
Zildjian ..... www.zildjian.com ..... 1,39,40/41,71,CV4

## Missed Out On Any Of MD's First Twenty-Five Years? Now You Can Have It All With...

# MODERN DRUMMER's 25-YEAR DIGITAL ARCHIVE!

Free Demo now available at www.moderndrummer.com

## Tired of weeding

**through tons of back issues to find an interview with your favorite drummer, a great transcription, or a valuable lesson?**

**NOW YOU CAN HAVE IT ALL RIGHT AT YOUR FINGERTIPS!**

- Hundreds of enlightenining **interviews** with the greats of drumming.
- A world of practical **advice** in every article ever published in *MD*'s roster of **over 35 departments.**
- Tons of **beats, exercises, drum solos,** and **charts.**
- Thousands of **book and record reviews.**
- Complete **product coverage** as it appeared in every issue from January '77 to December '01!

**THE MD DIGITAL ARCHIVE** contains an astounding **265 jam-packed** issues. That's over 35,000 pages of easy-to-access information on one handy, **8-CD-Rom Set** or one **computer DVD**.

### Here are just a few of the great features

- **Full Archive Search**
- **Download Updated Index Via Internet**
- **Custom Graphical User Interface**
- **Zoom And Pan**
- **Annotation Support**
- **Preview Issue Cover Thumbnails**
- **Bookmark Support**
- **Single Or Multiple Page Viewing**

**All 265 Issues for ONLY $199.97**

### Here's What Just A Few Readers Have Already Said...

"My wife blessed me with a copy of the Archive for Christmas. I've been enjoying revisiting articles that I haven't seen in years. Congratulations on what will be the reference standard for drum and percussion research for years to come."

**Ben B.**
**Humelstown, PA**

"My compliments on the MD Digital Archive. I'm very impressed with how easy and intuitive the software navigates around the archive. An excellent product—and considering the tons of useful and relevant information, a bargain!"

**Peter O.**
**Manassas, VA**

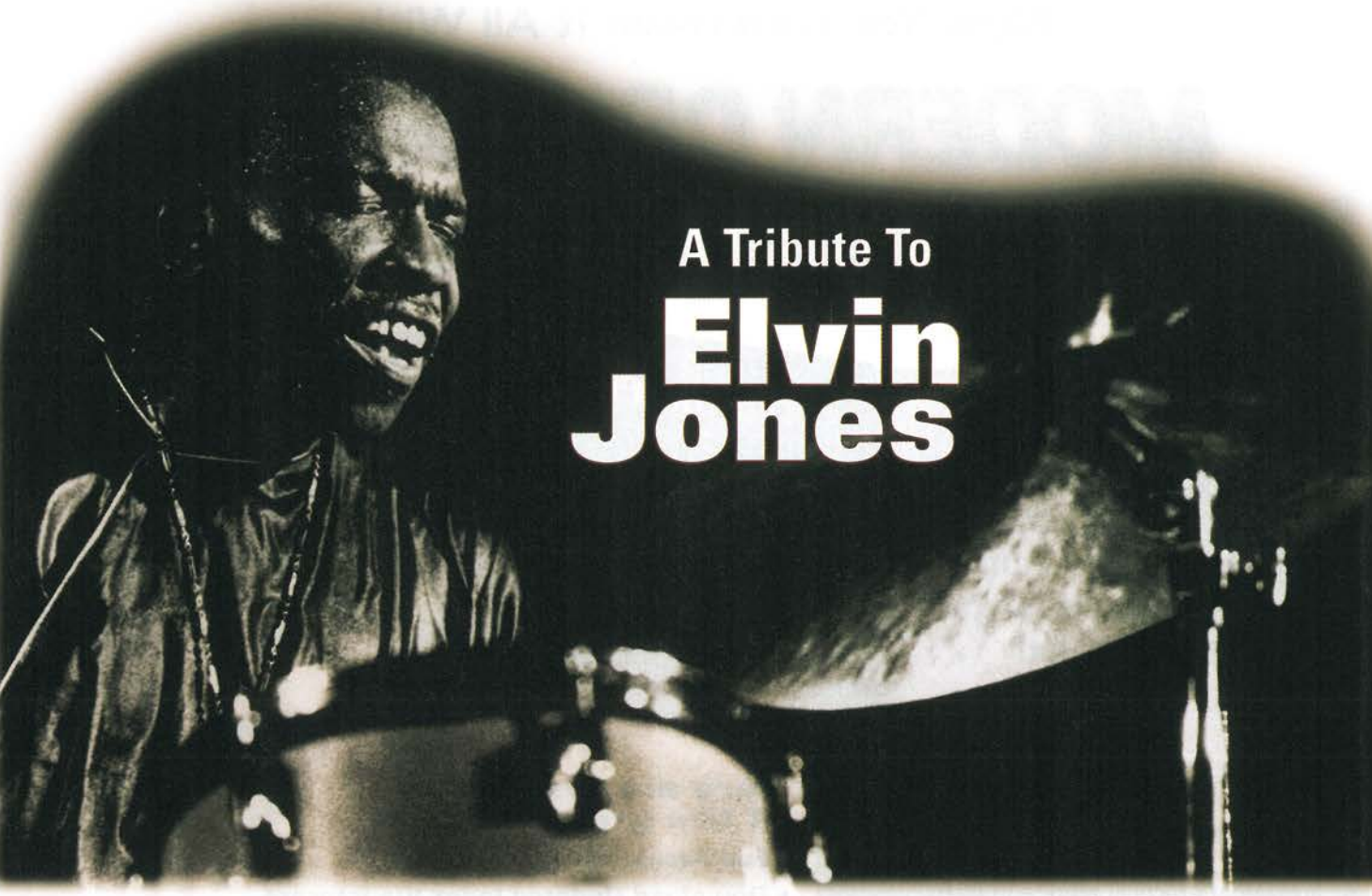
## Phone in your order at (973) 239-4140
## or Click On to www.moderndrummer.com

**Please use Key Code TAKITB when ordering**

**Optimal Computer System requirements:** Operating System: Windows 95, Windows 98, Windows ME, Windows NT 4, Windows 2000, Windows XP. Processor: 500Mhz (800Mhz recommended) Memory: 128 MB (256 MB recommended). Free Disk Space: 200 MB. Video Card: SVGA (800x600) with 65,000 colors or better. Audio: Windows-compatible sound card with speakers (to hear sounds). Internet Connection: 56 kbps or better (for update feature and bookmark email feature). Printer: Windows-compatible printer (for printing articles). CD-ROM Drive: Required for CD-based distribution. DVD-ROM Drive: Required for DVD-based distribution.

Developed by Intuitech Marketing

COMING IN **OCTOBER**



## A Tribute To
# Elvin Jones

Breaking Benjamin's
**Jeremy Hummel**

**Justin Foley**
of Killswitch Engage

Off The Record with Lostprophets'
**Mike Chiplin**

René Creemers & Wim de Vries:
**The Drumbassadors**

Plus
**Joey Jordison, Paul Wertico, Richie Hayward, Terry Silverlight,**
and much more!

Check Out
MD ONLINE
www.moderndrummer.com

Explore Our Web Exclusive Archives

**Hal Blaine, Cyrus Bolooki, Jim Keltner, Steve Jordan, Tommy Lee,**
and more.

Caught In The Web with **Caroline Corr**

# THE BIGGEST DRUM EXTRAVAGANZA IN 2004

## 8TH ANNUAL

# Hollywood Custom & Vintage DRUM SHOW

AT THE FAMOUS REMO PERCUSSION CENTER, 7308 COLDWATER CANYON, NORTH HOLLYWOOD

## OCTOBER 2nd & 3rd

SATURDAY (10:00 AM TO 7:00 PM), SUNDAY (11:00 AM TO 6:00 PM),

pacific drums and percussion
SABIAN
Zildjian
MODERN DRUMMER
Ludwig The World's Standard
REMO
Bosphorus
CRAVIOTTO

BERMUDA SCHWARTZ,

SUNDAY CLINIC

OTHERS T.B.A

Pearl
FEVER DRUM
DRUM!
pro-mark
Dunnett
dw
NOT SO MODERN DRUMMER
EXOTIC

GARY NOVAK,
SATURDAY CLINIC

KRUPA VS RICH DRUM BATTLE
RANDY CAPUTO & JIMMY FORD
CLINIC SUNDAY

PLUS OTHERS TO BE ANNOUNCED!

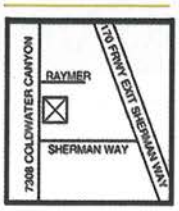
## CELEBRITY CLINICS BOTH DAYS

| TICKETS: | BUY! SELL! TRADE! | CELEBRITY RECORDING ARTISTS | BRING YOUR DRUMS! CONSIGNMENT AREA! | TODAY'S BEST CUSTOM DRUM MAKERS WILL BE ON HAND! | MEET NSMD DRUM ENGRAVER/HISTORIAN JOHN ALDRIDGE |
|---|---|---|---|---|---|
| $10.00 IN ADVANCE<br>$12.00 AT THE DOOR. | | | | | |

WIN! NEW! USED! VINTAGE! WIN!

DRUMS, CYMBALS, CATALOGS, PARTS AND MORE!

CUSTOM SNARE RAFFLES & GIVEAWAYS FROM: LUDWIG, D.W., DUNNETT, CRAVIOTTO, TEMPUS, REMO, DRUM SOLO, MAYER BROS., BOSPHORUS, SABIAN, ZILDJIAN, PRO-MARK, THUMPER, EXOTIC DRUM CO., OREGON DRUM CO., & MORE.




For Advance Tickets or Exhibitor information call: KERRY CRUTCHFIELD (323)461-0640

Send Check to: DRUM SHOW, 6324 Ivarene Ave., Hollywood CA 90068

Visa or Master Card Accepted for Tickets & Exhibitor Space., E-MAIL: drumcrutch@aol.com, Visit our web site: www.vintagedrumshow.com

Produced By KERRY CRUTCHFIELD Co-Sponsored By Modern Drummer Magazine, Not So Modern Drummer Magazine and Drum Magazine

SPECIAL THANKS TO: TODD TRENT, ONTARIO MUSIC, LUDWIG DRUMS, GLENN NOYES, W.L.A. MUSIC, STAN AND JERRY AT PRO DRUM SHOP, GREG GAYLORD, RONN DUNNETT, D.W., MAYER BROS., THUMPER DRUMS, PAT BROWN, SAM ASH MUSIC, AND GUITAR CENTER

DISCOUNT TICKETS ALSO ON SALE AT PRO DRUM SHOP HOLLYWOOD, WEST L.A. MUSIC AND ONTARIO MUSIC

# A Wedding Kit

No, we're not talking about a kit used to *play* weddings. We're talking about a kit created by following the old wedding adage about "something old, something new, something borrowed, and something blue."

It began with "something old," when James Morgan of Portsmouth, Ohio purchased a 1966 24" mahogany bass drum shell. He then ordered new shells to match, drilled them all, installed the hardware of his choice, and fitted the drums with internal microphones. The "something new" took the form of electronic percussion, with Roland PD7 and PD9 pads triggering an Alesis DM 5 drum module. "Something borrowed" was the stands and mounting clamps taken from past kits that James owned, while the "something blue" is the slightly bluish tint of the Ludwig marine pearl covering. A pair of brass tom-toms and an array of Zildjian cymbals complete the assembly.

Taking the wedding analogy just a bit farther, James likens his custom kit to a successful marriage: "When everything fits together the right way, it's a match made in heaven."

**PHOTO REQUIREMENTS**

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

# Instantly identifiable sound... Undeniable tone... What's not to love about Gretsch Drums?

Stanton Moore loves to play Gretsch Drums -
14 X 20 and 12 X 26 basses, 8 X 12 mounted tom,
16 X 16 floor tom, 4 X 14 and 5 X 10 snares
in Champagne Sparkle Nitron Finish.

play what you love

GRETSCH U.S.A.

that great gretsch sound

Kaman Music • P.O. Box 507, Bloomfield, CT 06002 • www.GretschDrums.com

**NEW RELEASES**

Abe Cunningham
Deftones
Age 9
Playing his first gig

Mercedes Lander
Kittie
Age 14
Recording Kittie's first Demo

Adrian Young
No Doubt
Playing one of
No Doubt's first shows

# We were there.
# Even before they were.

Whether you're practicing in your basement, playing your first gig, or recording your band's first demo, ZBT cymbals open the door to add real Zildjian musicality and performance to your kit.

Introducing the new ZBT. The first choice for the starting drummer... and beyond. From our affordable Sheet Cymbals to our legendary Cast Cymbals, we're with you all the way. We know everyone has to start someplace.
**Start Here. Go Anywhere.**

THE NEW
# ZBT

**Advanced new look and sound.**
Extensive new hammering technique. Finer lathing grooves. New shape. Easier playability and a more musical voice.

Hear them at your Zildjian Retailer or **zildjian.com**

ZBT ZBT Series

Zildjian

©2004 Avedis Zildjian Company